

SQUARE DANCING

OCTOBER, 1980

\$1.00 PER COPY



Next time you pick an assignment, see that they have an airport close by!

SALUTING: The Traveling Callers

(see page 9)

The New Dancers

(see page 12)

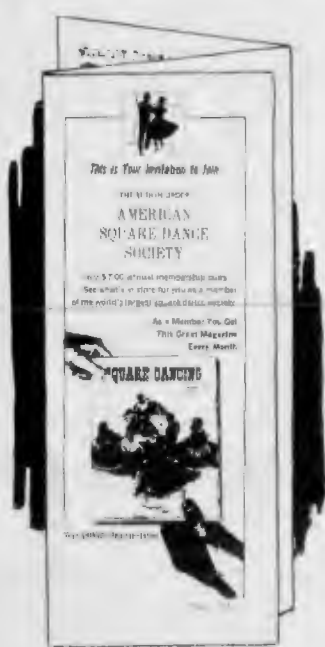
For a starter everybody raise your RIGHT hand.



Won't You Introduce Us To Your Friends?



Our goal during the next few months is to acquaint at least 5,000 non-subscribers with SQUARE DANCING magazine. There is no better way to accomplish this than through folks like you who regularly receive and read the magazine. If you enjoy SQUARE DANCING and have dancing friends who have not yet discovered the magazine's many features and if you feel that these folks will enjoy the magazine just as you do, you are in a perfect spot to make the introduction. There are a number of ways that you can help.



1. Let a friend see your copy of the magazine and give him our address. Soon after we receive his check for \$8.00 (\$15.00 for two years), he'll get his first issue along with his letter of welcome and certificate to order his own Premium records.
2. Give him a copy of our illustrated flyer which describes SQUARE DANCING and includes a handy subscription form. You may have a supply of these simply by writing "Circulation Department" and asking for the yellow information folders.
3. Sign up for our SALES REPS program. You'll be furnished with information, subscription blanks, etc., that will describe how to introduce SQUARE DANCING to your dancing friends. For each subscription you send in, you'll be given points that are as good as cash in converting to valuable premiums.

SPECIAL OFFER: A limited one time offer is made to all current subscribers to put a copy of our special, colorful, enlarged November Anniversary issue in the hands of your non-subscriber friends at no cost to anyone. Just send us by October 6 the names and addresses of up to five of your square dancer acquaintances who are not now getting the magazine (please type or print clearly and be sure to include the zip code) and we'll see that a complimentary copy is sent to them as soon as it is off the press.

Whichever way you choose to help us put SQUARE DANCING magazine into the hands of more dancers — your efforts are most appreciated. During the coming twelve months, each issue will be filled with articles, picture stories, directories, etc., that will be of interest to square dancers everywhere.

The Sets in Order American Square Dance Society
462 No. Robertson Blvd. Los Angeles, Ca 90048



FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

My husband and I have been square dancing only 21 months, but we are really into it in a big way . . . I can't wait for our copy of **SQUARE DANCING** to arrive. We enjoy everything in it, even the ads. In fact we saw the ad concerning the Hamilton, Ontario Convention and the listing of callers plus the location prompted us to attend. I hope by chance to meet you at the Memphis Convention to thank you personally for providing such a wonderful publication!

Diana Verner
Cherry Hill, New Jersey

Dear Editor:

Regarding the new level definition from Callerlab, I must admit it makes sense. However I would like to make this statement (oh, very grave). Callerlab eliminated inside out —

outside in and single file backtrack from the basics list. Why did they not kill the star promenade at once? Without its getouts, it is like a tree without branches.

Heiner Fischle
Hannover, West Germany

Dear Editor:

You are no doubt being swamped with a list of even older dancers (re Carl Bunch, page 42, May **SQUARE DANCING**). Here in Tampa, Dick Seiffert, age 89, and his lovely wife, Mary, are still square dancing. They took lessons from Kate Taylor, active caller at age 87, about three years ago. They dance on Wednesdays, Thursdays and Fridays.

Coy Cowan
Tampa, Florida

Dear Editor:

The International Gathering of the Clans, held every four years, will take place in Scotland, May 23 to June 7, 1981. As President of Clan Johnston in America, we are planning to organize a tour group for Johnstons and are in touch with the organizing committee in Edinburgh. They are presently giving some thought to including some American square dancing some time during the Edinburgh week with the thought that it would be interesting to expose the homeland Scots to this American folk activity which shows at least some of its origins in Scotland. As I understand —
(Please turn to page 57)

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October, 1980

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being a part of this dream-come-true!



Write for a free brochure to:

**The American Square Dance Workshop
462 North Robertson Boulevard
Los Angeles, California 90048**





AS I SEE IT

bob osgood

October, 1980

ASILOMAR HAS A SPECIAL significance for many square dancers who, over the past 30 years, have attended one of our square dance vacation institutes. Since July, 1951, when Sets in Order (then still a baby in the square dance publishing field) came up with the idea of a square dance vacation, an estimated 15,000 dancers from all parts of the United States and Canada and from 11 countries overseas have discovered the fun of spending a whole week with others who share their enthusiasm for this activity.

One night during the latter part of this summer's Asilomar, two couples (non-square dancers) from England made over-night reservations on the grounds. We discovered them sitting in the balcony, watching the dancers, and went up to talk with them.

They were ecstatic. They had been looking forward to a trip to the United States for many years, but like many of us who travel from one country to another, they had been resigned to visiting museums, department stores, churches and parks and staying in big hotels that are landmarks in all cities. Through a stroke of genius on the part of their travel agent, they were routed down the coast of Monterey some 100 miles south of San Francisco and were put up in the Asilomar Conference Center.

"We are so pleased," one of them told us "to have a chance to see Americans taking part in one of their favorite pastimes. This is not a show put on for tourists but just a group of Americans enjoying their hobby and each other. We really feel we're seeing the real United States.

"All evening different square dancers have come up and sat with us, explaining the dances and clothing and telling us where different people come from. One of the couples

has even invited us up to their room for coffee afterward and another has given us his name and phone number to call when we reach his city next week. This has been the greatest thing that has happened to us on our holiday and we're delighted!" We were delighted too!

A number of countries have programs that allow visitors to meet the people on a person-to-person basis.

In Denmark, it's the "Meet the Danes" program where visitors were matched up with local residents on the basis of occupation or some other common interests. In York, England, individuals may sign up to have dinner with a British family. Square dancers overseas oftentimes meet groups or individuals who visit their countries and similarly offer an opportunity of meeting their counterparts on a personal basis.

"We think this should be carried even further," one of our dancing friends from the San Francisco Bay area told us recently. "Our club has listed itself with the local Traveler's Society and Chamber of Commerce and any visitors coming to the city who would like to visit a club and watch a typical square dance are invited to be our guests. While most of the people who have taken us up on the invitation have themselves been square dancers, we do, now and again, have non-dancers drop in."

Another club in the same area has made it a policy when foreign square dancers drop in, to give each one a small enameled pin with crossed United States and California flags. This serves as an additional reminder of the friendliness of square dancers.

You might consider something of this type for your club. All too often, foreign visitors see little or nothing of what goes on "inside" our country. A visit to a square dance club could help mold an impression of America (or Canada, or whatever country you dance in) people will take back home with them once their travels come to an end.

This 'n That

SQUARE DANCE WEEK 1980 is now over but we'll probably continue to get phone calls and letters on the confusion generated by our recent announcement in the magazine. Just to set the record straight for future years, here is the way the date is established. Square Dance Week is the Monday of the third full week of September each year. This year the third full week started with Sunday, September 21, which meant that Square Dance Week commenced with Monday, September 22, and ended Sunday, September 28. The signals were mixed because this year September started on a Monday making it possible for folks (including us) to mistakenly suggest that Square Dance Week started on the 15th. Please forgive us.

☆☆☆

A short time ago, Elmer Sheffield's family skimmed through our area enroute to a whirlwind calling tour of Japan, stopping briefly to visit with us and exchange pleasantries. Following their adventure, they sent us a few pictures and an account of their trip (see page 16).

Anyone who has been fortunate enough to visit our Japanese counterparts is filled with praise not only for the hospitality of our friends from the Orient but for their dancing ability as well as their teaching and calling excellence. We thought you might like to see this photo of "rest time" between tips. If you've ever tried *squatting* for several minutes at a time, you'll wonder how these people ever manage to really relax in what, from an Occidental's point of view, is anything but an easy position to sustain.

☆☆☆

Doing our homework for this month's feature on *traveling callers* pointed out, rather graphically, that things have changed a bit since our earlier experience in this line. 1946 and '47 were emerging years for square dancing. Many of us had recently hung up our uniforms, moved into new communities and were in the process of making new friends and neighbors. Square dancing had shown up on the scene as an excellent method of getting acquainted and it was during this period, as hundreds of people were discovering this recreation, that we began to venture across North America and thus became intrigued with the many styles of calling and dancing.

Guest tips were the order of the day and an evening of square dancing in most areas would involve half a dozen callers, each one showing off his "favorite call," and we would be invited to call a tip along with the others. Few dancers traveled out of their own bailiwick and as far as most of the dancers and callers were concerned, the *only* square dancing that was taking place was right there in their own backyard.

As we traveled through Wisconsin, Illinois and into New England in the late 1940's, we noted that many of the traditional styles had not yet blended together. We could see the differences in the styles of dancing and in the unique forms of calling.

By 1948, *Sets in Order* magazine had been launched and we were invited into different areas to call a complete program. We were a novelty. Up to this point, the dancers in each area knew only their own caller and it was something special to be a guest caller for a club
(Please turn to page 85)



What a space saver! No need for chairs during an intermission period at this Japanese dance.

"You'll be the first live caller that ever made it."

CALLERS On the Go a look at the world of traveling Callers

TRAVEL CALLING, one of those currently involved in the business informed us, is touted as being the *glamour stage* of the activity. Whether it is or not depends on each person's point of view. Last year, this caller traveled more than 50,000 miles, burning up a great deal of \$1.20 per gallon gasoline, being away from home the better part of 9 months, living in and out of suitcases, staying in motels and to quote him, "I've just about had it!"

Of course the glamour as we all see it comes when the club president picks up the microphone and introduces someone whom we've known only by reputation for a number of years. As the applause dies down, the idol of many starts to call and the crowd senses that here is *something special* and for the next two and a half hours, the crowd is on cloud nine and the caller is in his glory.

For this brief period of the day, the caller who has made it successfully on the travel circuit must weigh his overall role in the activity. He is, perhaps, at this point in his life realizing his greatest income. He has reached the point in square dance calling where he is one of its highest paid stars.

"But don't let the high income figures fool you" our friend cautioned. "With the amount of travel I do and the roads and weather I hit, I'm lucky if a car will last me two years. I don't have to tell you that hotel rooms are no longer inexpensive and meal prices are often out of sight. Many of the traveling callers stretch their budget by accepting invitations of local dancers to stay in their homes but there are others of us who prefer a hotel in order to come and go as we please without disturbing anyone."



A caller who is much in demand on the circuit may over the years establish a sensible schedule that allows him to move from one area to another without back tracking. When this can be done, the caller's life is not too difficult. "200 miles between calling assignments is a breeze," another caller told us recently. "All too frequently, however, I'll find myself calling on Friday night in one city only to take off at five the next morning for a 600-mile drive to the next stop for my Saturday night dance. That is murder!"

Post Dance Action

After parties can also pose a problem. A caller who has been on the road all day and must travel extensively the next day in order to meet an engagement needs his sleep. It's not always an easy matter to "call and run" especially when the sponsoring dancers have gone to elaborate preparations for an after party to honor their guest. Sometimes this comes as a complete surprise and the visitor, even though facing a long drive the next day, feels compelled to attend.

This and other similar problems can be rectified if both the sponsors and the visiting caller communicate with each other. Incomplete communications can rest on the shoulders of both parties. For example a caller fails to respond in writing but mentally accepts a date and puts it down on his tour schedule. Not hearing back, the sponsors line up a second caller with the result that on the night of the dance, not one but two stars show up ready to perform.

Actually, this might be considered less of a problem than sponsoring a dance, filling the hall with enthusiastic participants, only to



"Would you mind if you all took the train this trip?"

have no caller show up. There could be a number of reasons for this occurring, but frequently it goes something like this. The club representative extends an invitation to a traveling caller. The traveling caller responds in the affirmative and asks for a reconfirmation of the place, the date and the fee. The sponsoring group accepts this reply as the last word but fails to send the reconfirmation to the caller who, not hearing back in a reasonable period of time, decides the group is not interested or has made other plans. Consequently he crosses the dance off his schedule.

Unfortunately callers are not always the best communicators. Realizing this, many of them have someone else handle their bookings. This task often falls to the traveling caller's wife.

A good "manager" can make all the difference in the world. Have you ever looked at a caller's schedule to see how it is planned? A well organized tour uses each stop as a stepping stone, maintaining, as much as possible, a constant flow of direction, hopefully without too much distance in between each dance.

Forgetting that hours spent driving, sometimes against adverse weather conditions, can be extremely tiring, callers will sometimes make the mistake of booking a long string of calling engagements, sometimes as many as 15 or more consecutive nights, without rest. Schedules of this type are fatiguing and occasionally from exhaustion a caller is forced to call off an engagement, an action that at best leaves an unfavorable impression on dancers who have traveled many miles to attend the event.

Questioning some of the top-ranked vet-

eran traveling callers, we discovered that five nights of calling out of seven are just about the limit. On an extended tour, the two nights during the week that are void of calling engagements are used for catching up on sleep, more leisurely travel to the next destination or just recuperative relaxation. Too much importance cannot be placed on the intelligence of allowing plenty of time for travel and sufficient rest in a lengthy calling tour. Unfortunately, over the years, there have been too many accidents, some of them fatal, for callers who have taxed themselves to the breaking point and have been unable to maintain an alert driving condition.

Put it in Writing

It's very easy to mix up dates, days of the week and sometimes even months. Write a letter or prepare a form *letter of understanding* which, when signed by both parties, serves as a reminder that is not easily overlooked. Several clubs have drawn up informal contracts of this type which become a protection both for them and for the caller. A number of callers associations have similar documents and callers belonging to Callerlab may avail themselves of a pad of agreements to fill this need.

The Caller's Side of the Coin

When you have been contracted for a calling engagement, you are, in a way, representing all callers. Your personal appearance, your punctuality, your preparedness for the group, even the condition of your equipment reflect not only on yourself but on all callers. Call a poor dance, extend the intermissions for longer periods than the group is accustomed to, call too fast or ignore the advertised pla-



"Just be thankful I was carrying some 10" records. Boy, what country!"

teau and you may inadvertently be giving a black eye to those callers who will be following you into this hall in future months. On the other hand, leave a good impression with the crowd and they are apt to welcome the next caller with open arms.

Many years ago square dancing depended on the itinerant caller who, though usually employed in other fields in the daytime hours, earned a few dollars calling square dances at night. Today the traveling caller is often the "star of the show." He is in an excellent position to boost the local callers who have taught the classes and call regularly for the dancers in

the area. The traveling caller by the intelligent choice of his material can not only make the dancers feel more confident but can do much to support and complement the home club caller.

A New Service

A classified listing of callers who travel is now available in this magazine (see page 77). Clubs and dancers who are looking for callers for their 1981-82 dance programs, will find this listing helpful. Callers who wish to make their availability known will find this type of advertising an excellent method.

Sponsor/Caller Communications

THE PRIME PURPOSE of having a "contract" is as a means of communication and agreement. A letter may suffice just as well as a more formal contract but the main points to cover, whichever route you go, are these:

The dates: Be explicit. Callers sometimes work two or more years into the future so include the year, as well as the day and month. Check carefully to make sure that the day or days of the week are correct. You could be looking at the wrong page of the calendar when you assume that May 23, 24 and 25 are a Friday, Saturday and Sunday. Check the starting and stopping times as well.

The finances: Don't take the fee and expenses for granted. Spell them out. After the dance is over is no time to ask the caller what his fee is. Is it a flat fee arrangement? A guarantee plus so much per square? What? Unless otherwise arranged for in advance, the caller is paid that same evening or at the completion of the event. If there is to be any change, put it in writing. Then nobody will misunderstand.

The location: Halls are not always easy to locate and groups bringing in callers for the first time usually send a map and detailed instructions. Any tips like "Avoid the Main Street bridge between 6:30 and 7:00 pm on Friday — the traffic is murder!" will be helpful to the visiting caller.

Housing: If it's being provided, furnish all of the details. If not, the hosting group will want to know how to reach the caller in the event of any change of signals.

Dance tips: No caller likes to come into a dance unprepared so feed him all the information you have on the group he's to call for. More than one caller has planned to call a Plus Two dance for a group only to discover on the first tip that the brand new beginners' graduating class, with an average easy Mainstream capability, is in attendance. An adept caller will discover this for himself as he starts his evening of calling, but how nice to be warned before time.

Miscellaneous: Anything out-of-the-ordinary should be "nailed down" well in advance. Expecting the caller to have dinner with you ahead of time? Find out if this will fit his schedule. How about an after party? There are undoubtedly other items on your check list. What ever method you use, be sure that you have everything down on paper to save misunderstandings later on.

DISCOVERY

DEPARTMENT
FOR NEW
SQUARE
DANCERS



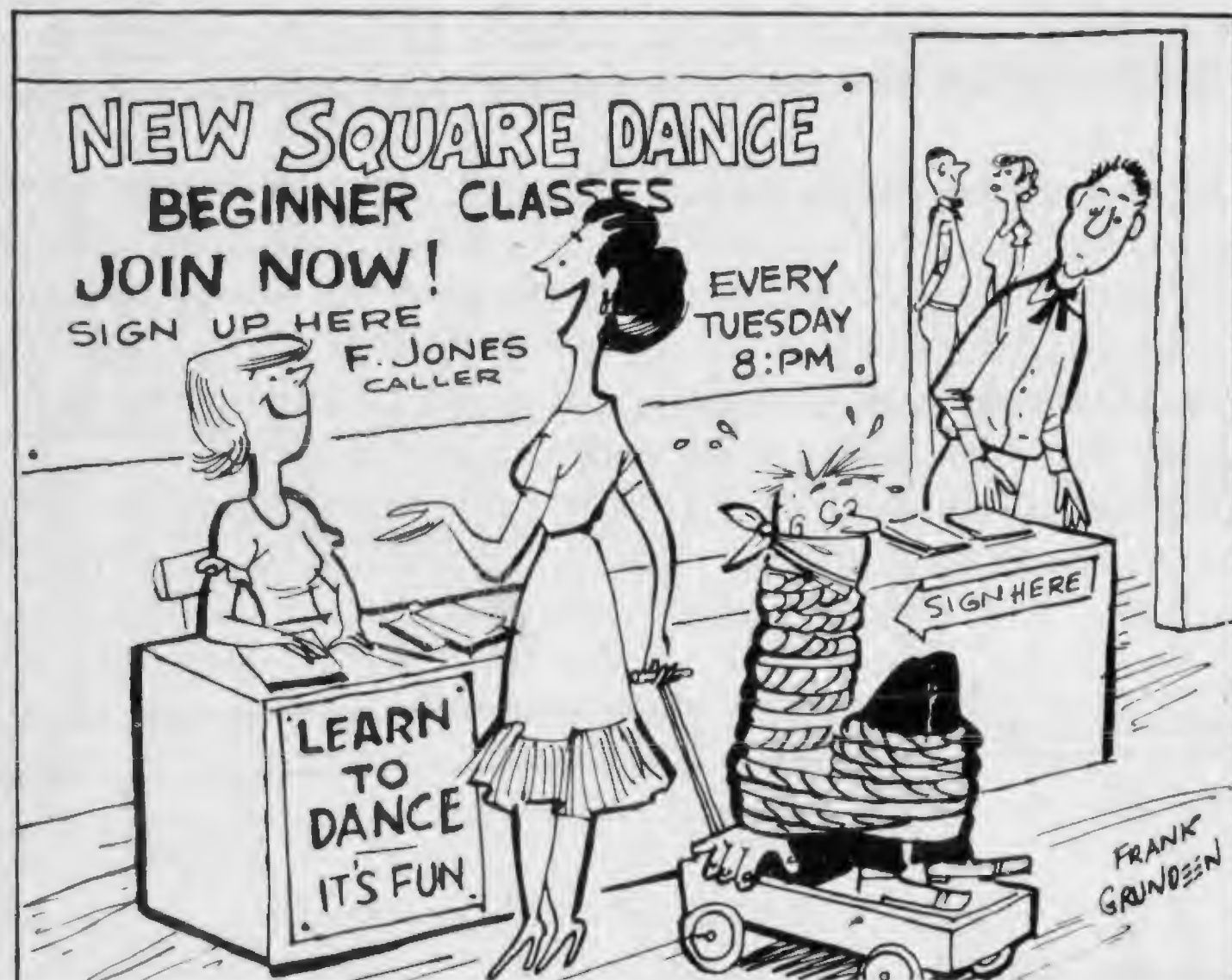
Dear New Dancer,

It may be interesting for you to know that across the country, there are tens of thousands of men and women just like you who are getting their first taste of this truly American folk activity. Everyone has probably told you what a good time lies ahead as you learn the various basics, as you move through class and into clubs and as you take part in the many wonderful features, the festivals, the tours, and conventions that are all a part of the world of square dancing.

You're going to discover something else, that the coming weeks and months while you are in class will afford you some of the happiest experiences you will ever encounter — in square dancing or any other activity.

This is a time of Discovery. You're going to find that you don't have two left feet, that you can move to the music, hence that you can dance. You will discover what fun it is to react *automatically* to the calls, to meet new friends and to become a part of an activity that is different from anything you have ever done or are likely to do in the future.

Part of your discovery will come when you meet your caller. A caller, like you, started out as a dancer. He or she knows what it's like to learn a language that is brand new. All he asks is that you do your best to attend every session, to be on time and to *listen!* The caller is your quarterback. If this were a game of football, he would first, as a coach, teach you what the various commands or signals mean. Then, as your quarterback, he will give you these calls or signals extemporaneously so you can follow them smoothly and effortlessly. Note that you will be hearing one call while you are still completing the last one. This is done so that you won't be in a constant state of stop and go. As you are nearing the end of one call (for example) "allemande left," a caller will tell you to do a "right and left grand." Don't rush through the first call in a vain attempt to catch up with the caller but finish the allemande left comfortably then move on into the grand right and left. Before you even reach your partner, you'll know what you are to do next because the caller will tell you. "Take your partner promenade" or, "Meet your partner with a do sa do," or "Swing your partner." One of the



"We would like an application — all he needed was a little persuasion."

As a new dancer you will find that you have been the brunt of many of our cartoon features in the past. Our cartoonist, Frank Grundeen, along with his wife, Ethel, has been a square dancer for more than 30 years, and manages to "hit the nail on the head" with many of his drawings. This one in particular underlines the fact that while many men are reluctant to sign up for square dancing, it's only a short time before they are the enthusiasts. We'll run more of these each month.



"He just wouldn't come otherwise."

Some people who come into square dancing feel self-conscious in the beginning. But pretty soon they discover that they are not alone, that everyone is friendly and, before they know it, they are shy no longer.

things you will be learning early in your class is not to anticipate, for a caller has at his fingertips any number of different things that he can call and it will be impossible for you to outguess what may come next.

In addition to your caller/teacher, there may be some experienced dancers present, whose prime responsibility is to fill out squares so that all the class members will have an opportunity to dance. These people, sometimes known as "angels" or helpers, are not teachers. You'll note that considerate helpers are not going to usurp the caller's prerogative of being the teacher, that they will be helping simply by being in the right place at the right time. Good helpers will not push or pull you or direct you in any way. This is your opportunity to learn how to do it yourself.

We hope that this series will be helpful to you during your learning months. We suggest that as time goes by that you read over some of these chapters once again. Sometimes we forget our earliest lessons and run into problems that can be solved with very simple answers. And, a special note to those of you who are veterans and who have already completed your lessons. You'll find that this series is aimed just as much at you as it is at the current crop of newcomers. Who knows, during your learning days, some of these things may have been presented so quickly that you may have forgotten them or perhaps some of them may not have been covered while you were in class. Ground rules are important to learn, to review and to remember.

How We Dance

This portion of Discovery each month will focus on basic movements that sometimes present problems even to the more experienced dancer. Occasionally a tip, a word of caution or a gentle warning will help you to overcome some of the more common pitfalls and, through the pictures point out comfortable, considerate and uniform ways of dancing. You will notice that many of the things you learn in your first lesson are techniques and suggestions on "How to Dance" that you will be facing every time you dance even when you get into Mainstream and become more experienced.



While much of what you dance depends upon special words which make up the language of square dancing, many of the important calls are directional — plain English indicators of moving forward or back or turning or circling, telling you exactly how far to move or turn.

By this time you know how to correctly do a U turn back but let's follow the pictures. Head couples having been given the command to start forward (1) pass right shoulders with their opposite (2) and end facing out (3). At this point if they are told to do a U turn back, they turn to face their partner (4) and continue on around (5) until they end facing across the set, having exchanged places with their opposite couple with the lady now on the man's left side.

If at the completion of the pass thru (3) they are told to separate, they face *out* turning their back on their partner (6) ready to move on in the direction of the next call.

Turnbacks are quite frequently done from a

single file promenade (7). As those not affected by the call continue their forward motion, those told to *take a backtrack* simply turn *out* ready to move along the outer perimeter in the opposite direction to what they had been previously moving.

In our example, the eight dancers are traveling counter clockwise, single file when the ladies are told to *take a backtrack*. At this point, they do a right face roll away from their previous path (8) allowing the men to continue their forward direction. If the call is to meet their partner and turn by the right, those on the outside will follow this action when they meet. Any number of calls could follow at this point. They could be told to pass her once, then turn by the right, or simply move into a right and left grand, or box the gnat or any number of comfortable, right hand moves that would flow from this setup.

Taking a look at the same single file promenade (7) the men have now been told to take a backtrack. Doing a 180° turn out from the





single file promenade (9), the men are now moving in a clockwise direction on the outside as the ladies continue their forward counter-clockwise direction on the inside (10).

A U turn back can also be done from a standard couple promenade (11). Utilizing the body flow, where two couples having passed thru do a U turn back (5), couples in promenade position would simply arrest their forward motion as the man pulls gently with his right and pushes with his left (12) so the dancers turn individually, the men remaining closest to the center of the square as they promenade in the *wrong* direction (13).

These general English language terms will come up frequently as you dance. Usually if you let your good judgment take over, you'll find that a common-sense reaction to a descriptive call will find you turning or moving in the correct direction.

One good thing to remember at this point in time is to ask your caller about any directions that are not clear. Chances are he will



already have anticipated the trouble spots and will give you pointers that will clarify each call as he goes along.

NEXT MONTH we'll have more. As a matter of fact, we have some rather ambitious plans to help you along your square dancing path which will be presented in our November issue. See you then!





On their recent tour, the Sheffields noted that as many as 95% of the Japanese square dancers also round dance. Here is a glimpse of round dancing at the 13th Annual Summer Camp, Fuji-Hakone Lane, Japan.

Summer Camp — Japanese Style

by Margie Sheffield, Tallahassee, Florida

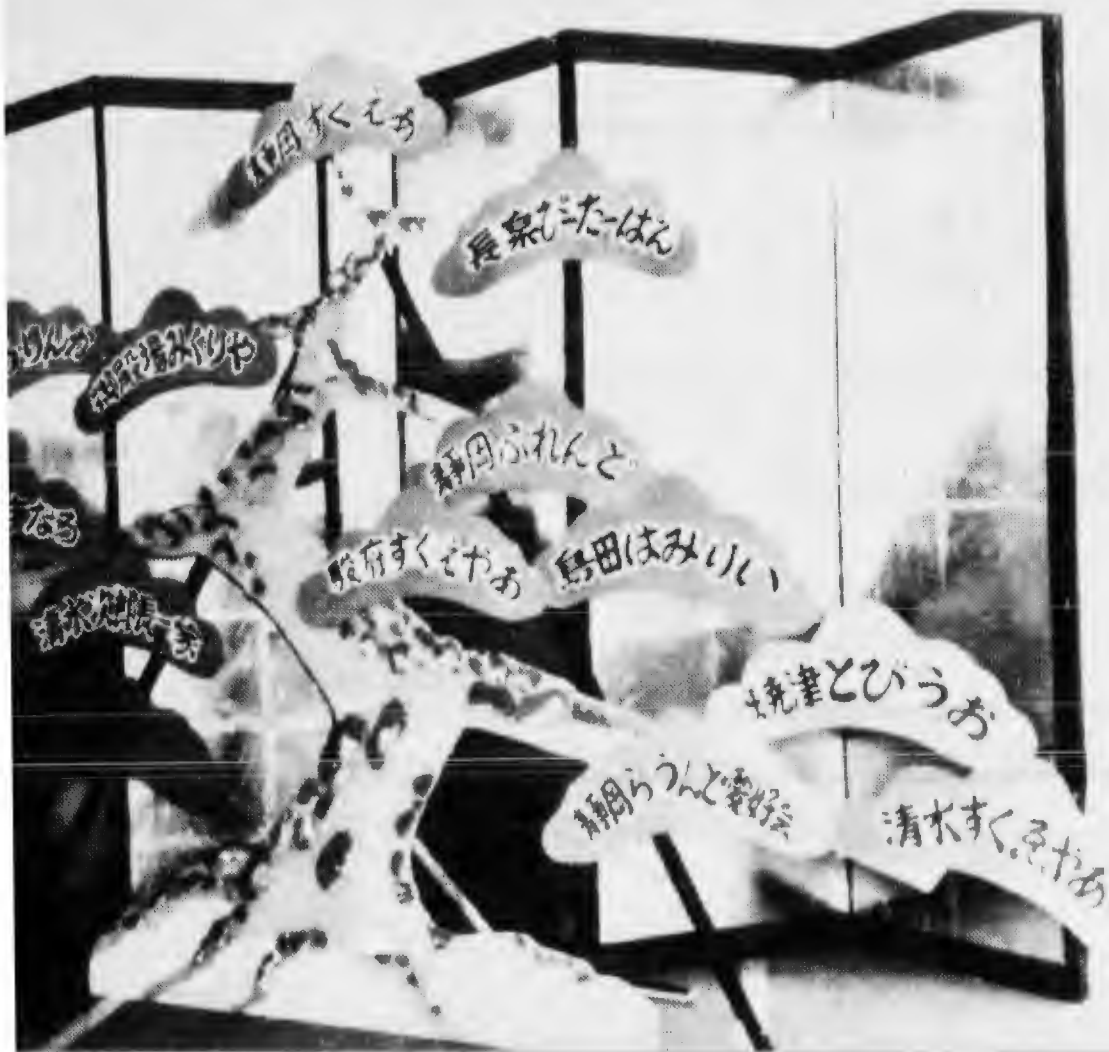
Not all traveling callers have such a whirlwind tour as the one recently experienced by Elmer and Margie Sheffield. Having become acquainted with Japanese callers, Matt Asanuma and Tac Ozaki some time ago, an

invitation was issued to the Sheffields to be the featured caller at the Japanese Summer Camp as well as to call some special dances throughout Japan. Here is the report from Elmer and Margie following their tour which started July 3 and ended 10 days later.

THE JAPANESE SQUARE DANCERS are without a doubt the most beautiful dancers I have ever seen. Their style of dance is near perfect. They are the most polite, appreciative people I have ever met. My first thought when I think of Japan now is "Good people, beautiful dancers, beautiful country." Their style and proficiency of dance certainly speaks well of the Japanese callers and round dance cuers.

Upon arrival at Narita Airport July 3, we were met by Matt Asanuma and Tac Ozaki. We traveled by car to downtown Tokyo,

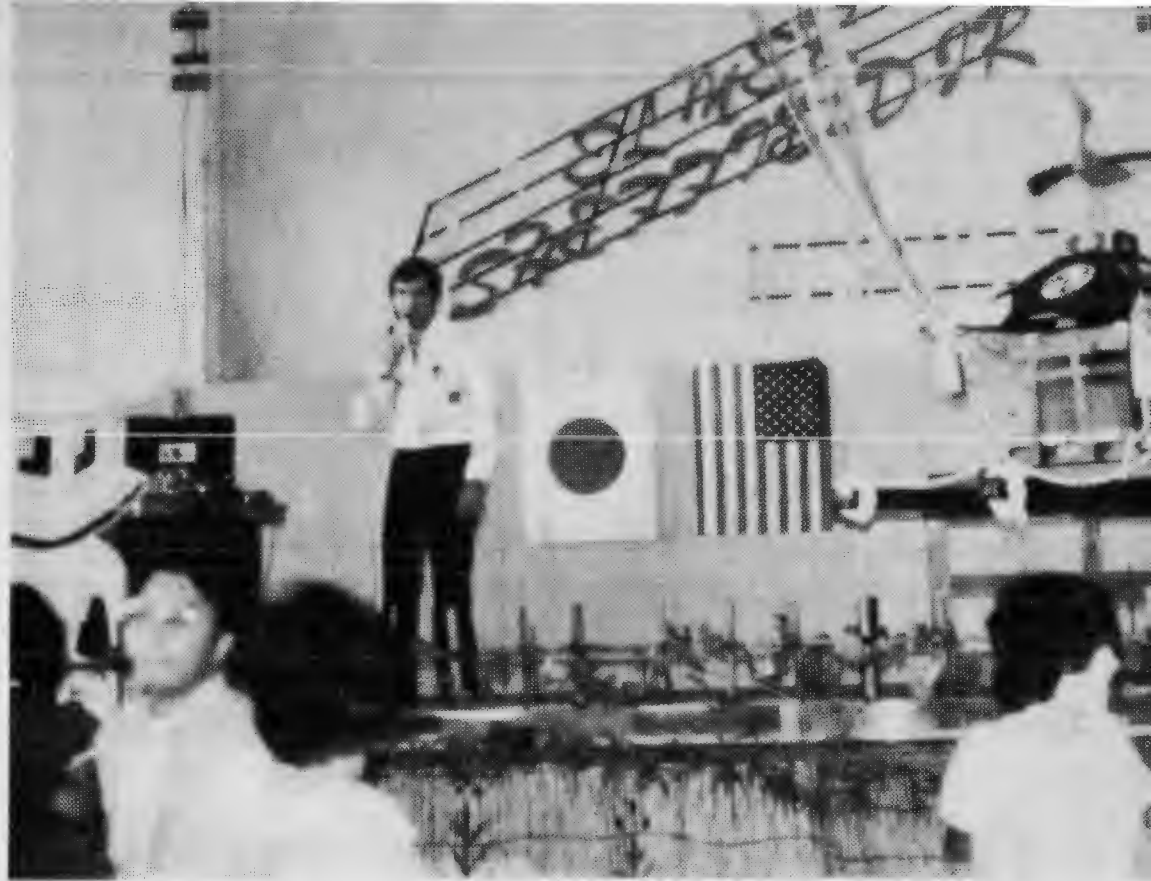
This unique "tree" displayed at the Eastern Shizuoke Square Dance Federation is an eye-catcher. Each branch represents a different club.



Flanked by dancers and the flags of Japan and the United States, Elmer Sheffield, Jr. delights the dancers with his calling.

where we spent our first night at the Dai-Ichi Hotel. The morning of July 4, we were picked up by Matt Asanuma for a few hours of sight seeing in Tokyo. We then joined Tac Ozaki and Fusea (Matt's wife) for lunch. After lunch, we traveled by car to Fuji-Hakone Land, where Elmer called at the 13th Annual Summer Camp sponsored by the Eastern Shizuoke Square Dance Federation, July 4, 5, 6, 1980. The afternoon of July 6, we traveled by car to Nagoya, Japan, where Steve Lien hosted a party for us. We spent the night of July 6 at the Nagoya Kanko Hotel. The next morning, July 7, Tac put us on the Bullet train for Kyoto, Japan, where we were met by Mitchell Osawa (a very talented young caller), Sekiko Yamaguchi, Nirotugu Naranishi and Masatoshi Inada.

We had a day of sight seeing in Kyoto and then traveled by car to Nara, Japan, where we were house guests of Mitchell Osawsa and his mother. Mitchell and Elmer called an A2 dance for Kentucky Lounge Square Dance Club July 7. July 8 we had a day of sight seeing in Nara and in the evening, Elmer called a Mainstream dance for Kentucky Lounge Squares. Tac Ozaki rejoined us at this dance.



The morning of July 9, we departed Nara by car, with Tac and Terumi Kurihara, for Tac's home in Hachioji, Japan, where we were his house guest for the next two days. July 10, Elmer called a Mainstream dance for the Fuji Mt. Squares in Yokota, Japan. July 11, 1980 with heavy hearts and many wonderful memories, we departed the Ozaki's home for Narita airport for a long journey home, never to forget our many friends, both old and new, and looking forward to a return visit to Japan.

EDITOR'S NOTE: *Veteran caller, Elmer Sheffield, Jr., is a busy man. Note his "Advanced Dancing" article on page 19.*

"Our first thought when we think of Japan now is, "Good people, beautiful dancers, beautiful country!"



PRO and CON

A NEW MINI-SERIES MAKES ITS BOW

THERE ARE — it is generally conceded — two sides to every coin. In an activity the size and depth of square dancing, there are sometimes more. We all tend to have our druthers, our preferences, and as often as not, this reflects the way in which we have been brought into square dancing and brought up as square dancers. We like certain customs because “that’s the way we do it in our club — and our club is everything or almost everything a club should be.”

Take, for instance, *refreshments*. Let’s say your favorite club breaks at 9:30 on a dance evening and everybody sits down to a 30 minute break of conversation, announcements, cake and coffee. That’s great! But suppose you’re visited by a couple, the Browns, whose home club always has refreshments at the end of the evening. “We like it that way because we know we’re through with the dancing for the night and if we like, we can head for home as soon as we’re done without missing any dancing.”

What have they against a mid-evening break? “We lose all our steam, our enthusiasm for dancing that we built up earlier. When we stop at 9:30, we’re no longer in the mood to pick up again at 10:00 and go another half hour.”

“Yes,” but you remind them, “this mid-dance break allows us to relax and talk to friends before the go-home-earlies have taken off.”

“We think you’re both missing the boat,” interjects George and Mindy Green. “Our club, the Millwheelers, has refreshments out and available all evening — finger food, dips, punch. Between tips, we grab a bite or two and enjoy as much or as little as we wish all during the evening.”

“You’re all overlooking the main object of the dance.” This time from the McKenzies who have just come into the conversation. “We come to dance, not to eat all night. After all, at the price we are paying, we want to get our money’s worth. If we’re hungry at the end of the evening, we go out somewhere and have a sandwich or a pizza. And, one other thing, we’ve had it up to here being on the refreshment committee time after time and missing a good part of the dancing. We want to dance!”

And so it goes. Undoubtedly there are other concepts. Which are right — which ones are wrong? It’s all in your point of view and as we said earlier, it depends upon what you’re accustomed to. Realizing that it is a matter of personal preference, we’ve come to appreciate the broad-minded approach — respect the other person’s viewpoint as long as it doesn’t damage the public image of this activity — and figure that in such matters *there is no right or wrong*.

☆☆☆

With all of this in mind, we are embarking on a new mini-series called Pro and Con. In the coming months we’ll take a subject and attempt to cover all the viewpoints.

As a sample, take the club uniform. What about all the members of one club dressing alike? Good or bad? In favor or opposed? We’ll attempt to uncover as much as we can *on all sides*. Then, when we’ve finished we invite your additional opinions. The most unique of these will show up in our letters or “feedback sections.”

☆☆☆

What’s your opinion on clubs that are dancer-run as opposed to those that are oper-
(Please turn to page 86)

One man's view on ADVANCED LEVEL SQUARE DANCING

by Elmer Sheffield, Jr., Tallahassee, Florida

IN THE LAST FEW YEARS we have seen a big upswing in the Advance level program. With the formation of Callerlab and Callerlab approved plateaus of dancing, we now have the A1 and A2 program to be enjoyed by dancers and callers alike. While calling at festivals around the country, I find that included in many is an Advanced level hall as well as the Mainstream program. No longer do you have to belong to a basement tape group to be able to enjoy a higher level if this is your wish. However, there are a few things that we should try to avoid.

It is my opinion that Advanced level dancing should not replace your Mainstream club dancing. This is the backbone of our square dance activity and we certainly want to keep it strong and keep new people coming in. The Advanced level should be an addition to our program, not a reduction. We want to be sure and remember that both dancers and callers came from the Mainstream level, before they were able to enjoy Advanced.

Another personal opinion of mine is that no dancer or caller should enter into an Advanced level program until he is competent at the Mainstream and Plus levels. Too many callers are attempting to organize Advanced level groups without having enough experience and knowledge. It is unfair to our dancers to do this. It is also unfair to callers for dancers to enter an Advanced program without enough experience or knowledge.

I hate to see callers who can call Advanced and Challenge but not a good Mainstream dance and the same for dancers. Callers should not teach their dancers a few of their favorite Advanced calls and tell them they are Advanced dancers. The first time they step into a hall labeled A1 and A2 and some strange caller clobbers them, they are ready to give

up. If a caller plans to start an Advanced group, he should be familiar with the Callerlab approved A1 and A2 lists. He should have a teaching order planned and stick with it. Also, one of my complaints is for a caller to ask or be asked to call in a hall labeled A1 and A2 and deviate from the lists. It is unfair to the dancer to do this. Also, I don't feel that dancers should attempt to dance in this hall unless they have been involved in an Advanced program.

It should also be kept in mind that Advanced dancing or calling is not for everyone. Many dancers as well as callers have no desire to get this involved since it requires a lot more dancing time. In no way should either feel inferior or be influenced by peer pressure unless they have a genuine desire to do so. It takes a lot of time, study and effort to become an Advanced level dancer or caller. It also takes regular attendance, not just when you're in the mood.

Any caller who becomes involved in the Advanced level should plan his dances so that they are just as smooth and just as much fun as his Mainstream dances. Let's not get so involved that we forget it's all for fun. Now that we have established an Advanced level, let's all work together to make it a very welcome addition to our square dance picture.

About This Section

Our thanks to this month's contributor, Elmer Sheffield, Jr. During the past year we have run the views of a number of those who are active in this phase of square dancing and we have had feedback from dancers and callers in all plateaus. In the coming months we plan to spotlight other individuals who have viewpoints on this phase of the activity.



NATIONAL SQUARE DANCE CONVENTION®

JUNE 25, 26, 27 1981

SEATTLE, WASHINGTON

CONVENTION ADDRESS: P.O. Box 898, Lynnwood, WA 98036

THE STATE OF WASHINGTON offers an ideal vacationland. You can go from the center of urban areas with sophisticated entertainment, major sports and nightlife to peaceful pastoral scenes in a matter of minutes. From sea level you can reach the mountains in a short time.

The Cascade mountain range divides the state into two distinct parts. Mount Rainier dominates the landscape at 14,140 feet. The western part of the state ranges from dense rain forests to lush fir forests, while eastern Washington has a warmer, dryer climate where the rolling hills of the Palouse produce some of the highest yields of wheat of any place in the world and the Yakima and Okanogan valleys are known for their orchards. The Columbia River, third largest in North America, transforms former semi-arid lands into rich farmlands. Grand Coulee Dam, the largest of 11 dams on the river, has the largest hydroelectric turbines in the world.

Three National Parks, seven National Forests, 8,000 fresh water lakes and 100+ State Parks are waiting to be explored. There's also 250 miles of Pacific Ocean waterfront to be enjoyed and salmon fishing is at its best here.

Convention Tours

Several tours are being offered to square dance visitors. Headquarters for these events will be adjacent to the registration area in the Seattle Centers Flag Plaza Pavilion, and all tours will depart and return to a point directly behind this building. Check these possibilities and see what you'd like to include when you attend the 30th National.

Tillicum Village: By boat to Blake Island to enjoy an Indian style salmon dinner plus Northcoast Indian dances. Two trips daily, June 22-27; \$21.00 per adult, \$13.00 children 5-12; time — 5 hours.

Battleship Missouri: Historical site of the Japanese surrender in WW II. By ferry one way, return by motorcoach. Two trips daily, June 22-27; \$12.00 per person; time — 5½ hours.

Land and Water City Tour: Seattle by land

and sea. Two trips daily, June 22-27; \$21.00 per person; time — 4½ hours.

Boeing 747 Plant: Visit the world's largest commercial airplane. Two trips daily, June 22-26; \$9.00 per person (children under 21 not permitted); time — 3½ hours.

Mt. Rainier National Park: Motorcoach to Paradise Inn at the 5,400 foot level on majestic, snowcapped Mt. Rainier. One trip daily, June 22-27; \$20.00 per person; time — 9 hours.

Victoria, British Columbia: Cruise Puget Sound to this very English seaboard city in Canada. One trip daily, June 22-27; \$35.00 per person; time — 14½ hours.

For additional tour information contact the Vice Chairman, Manny and Dorothy Miner, 9605 37th Ave. SW, Seattle, WA 98128 (206) 935-8481.

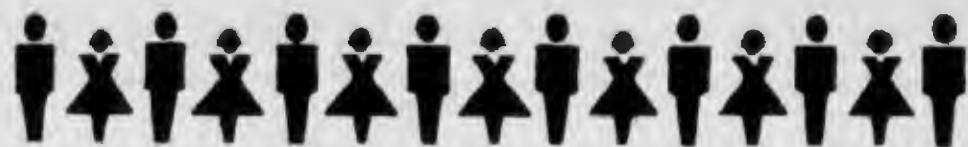
Registration Update

As of July 31st, 8,013 dancers had registered for the Convention. Washington topped the 50 states signed up with some 4,036 delegates. California was second with 653 registrants. Of the four Canadian Provinces registered to date, British Columbia led the way with 61 participants. At this count, Australia, Japan and West Germany also were on the list.

To be included in a wonderful time, check the center of this magazine for a Registration Form. Pull it out, fill it in and put it in the mail today to assure yourself a spot at the 30th National Square Dance Convention in cool, comfortable Seattle.



WE'RE SAVING A PLACE FOR YOU!



Once Upon a Dance Time — a Fable

By Leif Hetland, Cypress, California

ONCE UPON A TIME there lived a gremlin deep in the suburbs of America. This gremlin, like all gremlins, was a troublemaker and he specialized in making trouble at square dances, festivals and conventions.

One evening this gremlin was out in the streets and avenues of suburban America looking for adventure and excitement and happened upon a dance hall from which came sounds of music, laughter, and much merriment. On further investigation he found that he had chanced upon a contra dance.

Now our gremlin, unhappy at finding such a fun loving group enjoying each other's company, sought out some dancers and whispered in their ears, "You really don't want to dance with all these others, do you? Why don't you pick out a few other couples and keep to yourselves and not bother considering the other dancers?" And the dancers replied, "Oh, but our caller, often called the prompter, uses circle formations and mescolanza formations and contra lines with as many as twenty or more couples in a line. We find ourselves dancing with everyone in the hall and there is no way we can keep to ourselves while dancing the contra."

Now the gremlin, not to be easily discouraged, went to the caller and said, "Oh great caller, great master of choreography, you should invent many new figures to challenge your dancers and add variety to your program." The caller answered, "But the variety in contra is in the music and the many different formations all done to a limited number of basics. In this way the dancer is offered variety in his dancing without constantly having to learn new names for his movements. Just as the many combinations of the 12 notes in the musical scale offer an endless variety of musical compositions, so the basic movements of square dancing offer the opportunity to create an endless variety of dance patterns."

The gremlin, still not discouraged, went to

Callerlab, the International Association of Square Dance Callers, and said, "Oh, great leaders, great maintainers of professionalism, and great establishers of guidelines for this wondrous recreational activity, set up a program for changing the movements of contra so that the dancers will constantly be challenged to learn the latest figures. Establish levels of contra and develop guidelines for contra exactly as they exist for square dancing so no difference will exist between square and contra to lend variety to the activity." And Callerlab answered, "Oh, but our job is not to establish a singular standard for all dancing. Our job is to provide leadership to guarantee variety for all phases of the American folk dance and fulfill the needs of all dancers looking for enjoyment in the activity."

And so the gremlin, still undaunted, went to the dancer leaders, the promoters of festivals and conventions and said, "Oh great leaders, great managers of momentous gatherings of square dancers, do not allow the contra dancer a place in your events for contra has nothing to do with American square dancing." And the dancer leaders answered, "Oh, but contra is a part of the American folk dance. The formations, figures, music and calls of contra have a common ancestry with square dancing. Contra has been danced in America since we became a nation and should be included in any gathering professing to give the American square dancer an opportunity to enjoy his rich folk dance heritage."

And so the music and laughter and sounds of merriment continued to emanate from the contra dance hall. And the gremlin returned to his home deep in the suburbs of America to ponder his dilemma.

THAT'S NOT ALL FOLKS — On the next page we take a look at the basic, cast off, and see how, in contras, we can do a cast off a half.

The Cast Off a Half

AS YOU WHO HAVE DISCOVERED Contras may now realize, complexity in these line dances does not come as a result of difficult basics. For the most part, contra basics stay within the framework of the square dance basic plateau. Oh, there are a few exceptions like a spin chain thru which is called directionally, dixie style to an ocean wave, flutter wheel, and a few others but, for the most part, the movements hold themselves to swings, right and left thrus, ladies chain, casting off, promenades and a few others. The trick comes with the patterns and the combinations used. While most of the basics are done as we do them in our contemporary squares, you find a few exceptions. For one thing, a right and left thru is just as frequently done with two men together or two ladies together as it is in the common, garden-variety of right and left thru that one does in a square dance with a man and lady as partners. For this reason, in contras you will quite frequently find that dancers do not take hands in a right and left thru. Whether the men are together or a man is with a lady, the basic is done with two couples passing thru, then the person on the left (normally the man's position) holding the pivot and backing up while the person on the right (normally the lady's position) moving forward with the result that the pair wheels as a couple.

Recently Callerlab standardized the use of cast off three quarters, eliminating all other distances for the cast off figure. In contras it's just as possible for couples to cast off a half as a means of changing the direction of a promenade. In one particular line dance, Spread Your Wings, which is a duple where every other couple is active and crossed over, the actives swing their corner, finish the swing by placing the lady on their right side and form a line facing away from the caller toward the foot of the hall (A).

After moving forward four steps, they begin their cast off (B). The outsides hold the pivot as the centers move forward (C). They continue on around until all have changed their facing direction (D) and form a line once more.

At this point, each line has spread out, then as the dancers come forward (E), the line condenses (F). Having come the required distance, the dancers bend the line and are ready to continue with the pattern.

Learning the rudiments of contra dancing is simple and you'll find that in your first exposure to these line dances you will have no trouble in learning the patterns. The longer you dance, however, the more relaxed you become and the more you will enjoy the sensation of *moving to the music*.



THE QUARTERLY MOVEMENT REPORT

OCTOBER — NOVEMBER — DECEMBER



BY CALLERLAB

QS

Couple Up Selected

FOR THE QUARTER BEGINNING October 1, 1980, Callerlab has selected one new movement for use in workshops at Mainstream Dances. This move was written by Lee Kopman and is called *COUPLE UP*. The definition and some dancing examples follow:

COUPLE UP: From any box circulate foursome, all box circulate one place and, without stopping, those facing out turn back in the direction of body flow to end in facing pairs. (For right handed boxes, the flow is to the right and for left handed boxes, the flow is to the left.) Timing is 6 steps.

Dancing Examples

From Box 1-4 (Eight Chain Thru #23)

Touch one quarter, scoot back
COUPLE UP, pass thru
Wheel and deal, zoom
Centers pass thru
Allemande left

From 1P2P (facing lines #22)

Pass thru, boys run
Scoot back, COUPLE UP
Pass the ocean, girls trade
Boys run
Everybody promenade home

From Static Square (#14 on formations)

Side ladies chain
Heads cross trail thru round one
Make a line of four, slide thru
Touch one quarter, scoot back
COUPLE UP
Allemande left

From Static Square

Head couples slide thru, pass thru
Circle four, head gents break
And make two lines
Pass thru, boys run
COUPLE UP
Allemande left

Please remember that this is in the Quarterly Selection category and does not mean that all Mainstream dancers must learn the figure but only those groups that enjoy something extra. It should be workshopped before being called at any dance advertised as a Mainstream dance. *COUPLE UP* appears to be another good way to get into facing couples from waves. It can be varied as to girls or boys doing the turn back and can be called from any of the formation partner pairings that permit this definition to be used (APD). Please note, however, that not all groups desire this call in other than standard positioning.

Next Month Will Be A Biggie!

November marks the 32nd birthday of SQUARE DANCING and we're going to celebrate. In addition to previews of the coming 12 months, we'll dress up the issue in full color and add a section in the center that you're going to want to save as a handy guide to what square dancing is all about. We'll show you the 32 callers who will be featured on our 1981 Premium records. In addition to our regular features, you'll find a few new ones to whet your interest.

We feel strongly on certain things and we're going to suggest some directions that we feel are necessary at this time if our activity is to weather continued inflation, a possible recession or even a depression.

We'll see you next month!

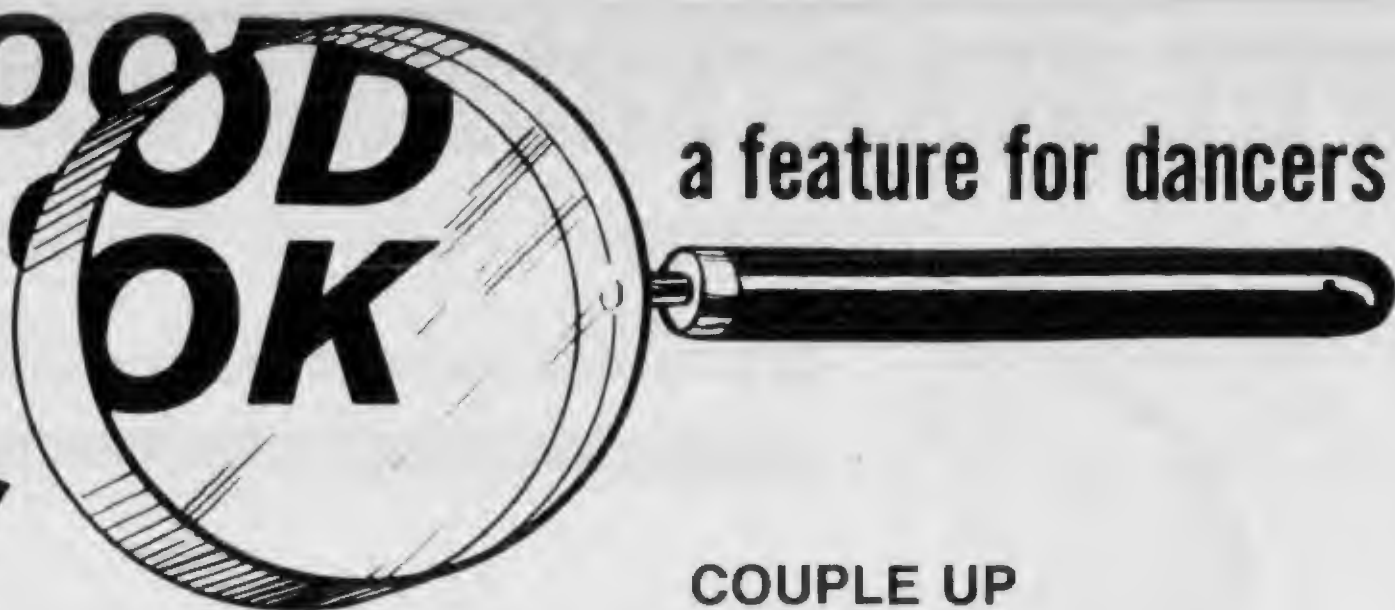
TAKE A GOOD LOOK

a feature for dancers

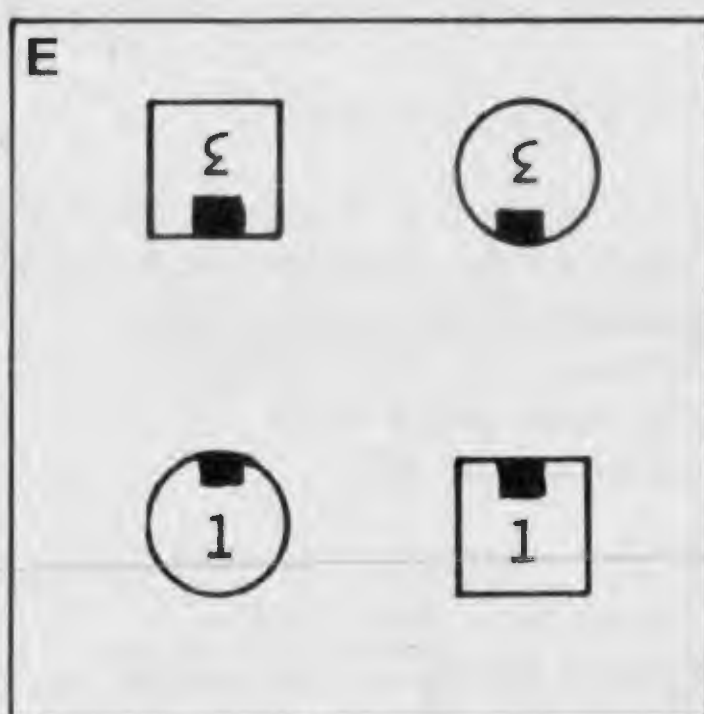
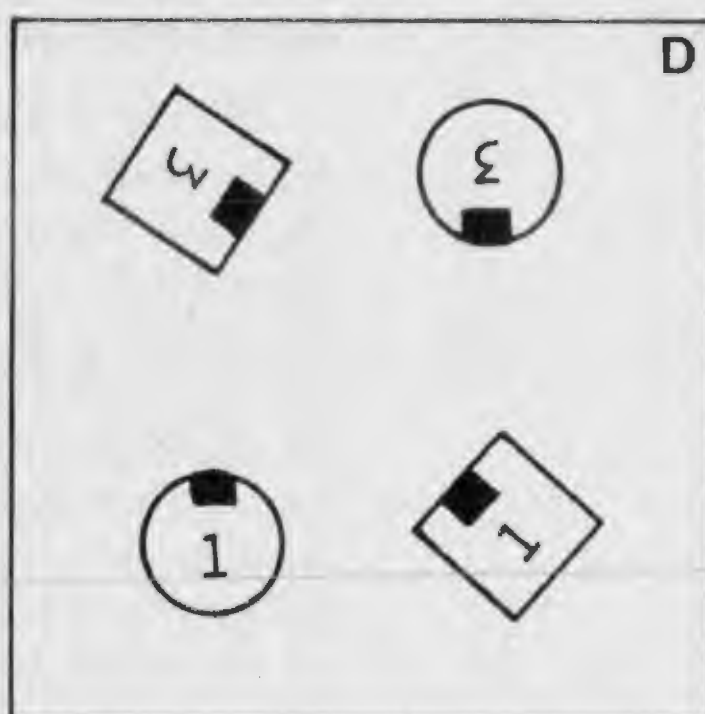
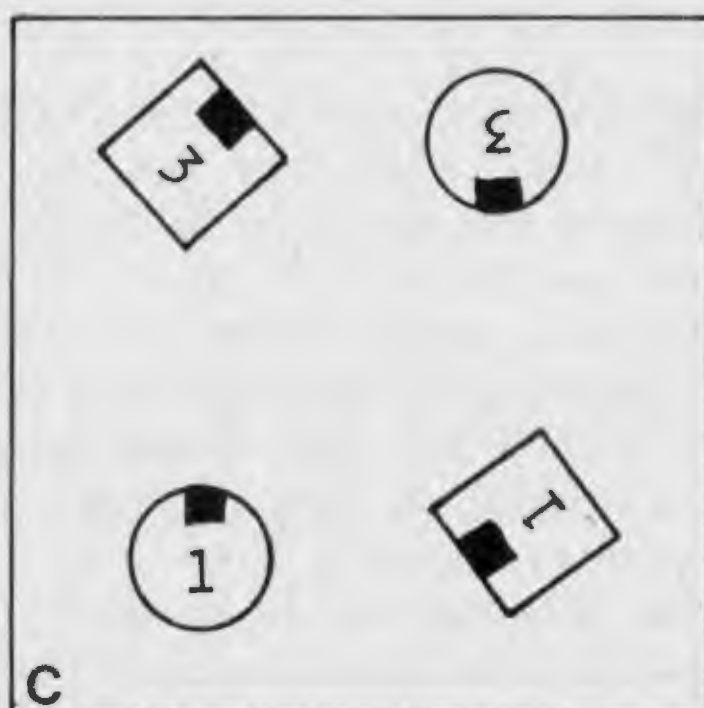
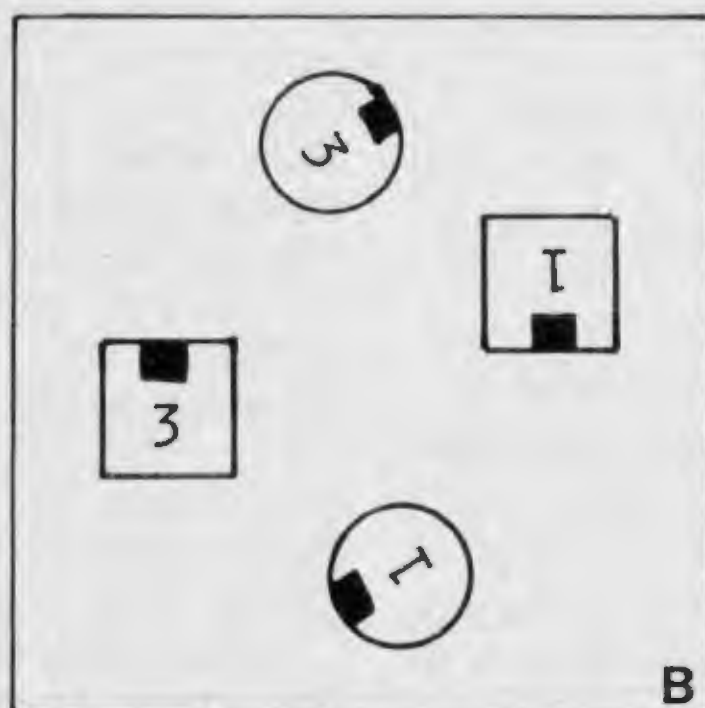
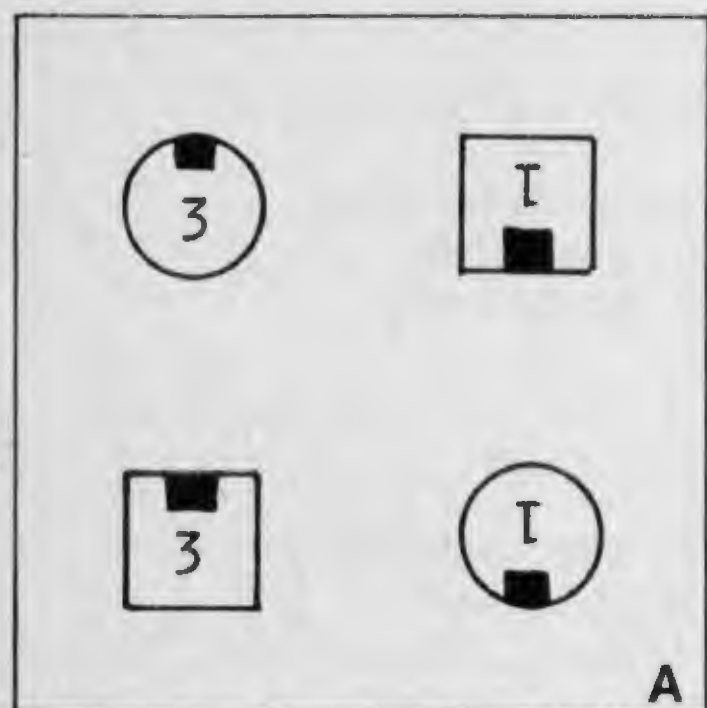


JOE

BARBARA



COUPLE UP



JOE: The summer hiatus for Quarterly Selections is over and we note (see preceding page) that Callerlab has come up with a single nomination this quarter — Couple Up.

BARBARA: Having already seen the description, let's check the diagrams. Starting at (A) with a box circulate foursome, each dancer moves forward to start a box circulate (B).

JOE: At this point, those facing out (the men) move to their own right in a clockwise direction so the body flow set up by the box circulate action (C) continues (D) until they are facing across the set (E) and the dancers

are in facing pairs.

BARBARA: This is a very simple pattern and one that our caller has included in our workshop material in a number of ways.

JOE: We have mixed feelings about the recent Callerlab policy of eliminating the summer months (July, August and September) from the Quarterly Selection program. We feel that the action may have had a reverse effect. In our area we've noted callers have simply selected their own experimental moves with the result that instead of just one or two new calls, we've had four or five.

IDEAS FOR FUND RAISERS

CLUBS HANDLE their financial needs in various ways. Those groups with large memberships often meet their expenses through the donations received at the door. Smaller clubs sometimes have to find ways to augment their income and do so through a variety of in-house money-raisers. These may include a bake sale, an auction, an outside activity where a percentage of the proceeds return to the club's treasury, a cake walk, or perhaps just an assessment of members.

Larger Fund Activities

Beyond the club needs, associations sometimes look to funded activities to assist them in various projects. Here are examples of some recent ones.

Texas: The Alamo Area Square and Round Dance Association, which is building a square dance hall, recently held a full-day square and round dance event. The callers and cuers donated their time. The \$3.00 donation for the activity went into the building fund. In addition each lady was asked to bring a box supper for two. Gentlemen were asked to donate \$3.00 for a supper and then, in the tradition of the event, to share the supper with the lady. The supper took place between the afternoon workshop and the evening dance. Good eats, good visiting, no hassle to find dinner and good dancing were enjoyed by all while the new hall's treasury swelled.

Oklahoma: The Oklahoma Federation has one of the best motivated and long-running success stories in selling tickets and thus increasing its treasury. Each year the annual Oklahoma Federation dance is planned months in advance with chances on prizes being divided among the nine geographical districts. These tickets, in turn, are given to

member clubs to sell. This year at the event on November 1st, the grand prize winner will receive his choice of a new car, pickup or a \$10,000 savings bond. Second and third prizes are similarly attractive. The top three ticket sellers are awarded a \$200, \$150 and \$100 savings bond respectively. This year's goal is to sell 90,000 tickets. In this situation, individuals, clubs, districts and the Federation all benefit.

Alabama: In Fairfield, the Allemande Hall recently held a garage sale on a Saturday to raise money for the hall's air conditioner. All square dancers as well as their non-dancing friends were invited to bring articles for sale and to make purchases. Everything from square dance attire to household items were offered. And square dancers, like everyone, enjoy a good bargain.

The Benefit Dance

Perhaps the dance which receives the greatest exposure is the benefit dance where funds (all or part) are given to some charity or some club member in need. When hosting a dance for some large organization, it is well to determine that the proceeds will be received into the proper hands and used for the purpose intended. When presenting a dance for a local member who has suffered some loss, it is important to handle the activity with great tact and care so as not to embarrass anyone. Square dancers are among the most generous people in the world and such dances are another opportunity for them to express their love.

EDITOR'S NOTE: There have been hundreds of successful projects of this type taking place. Why not share your ideas?

BADGES

BADGES

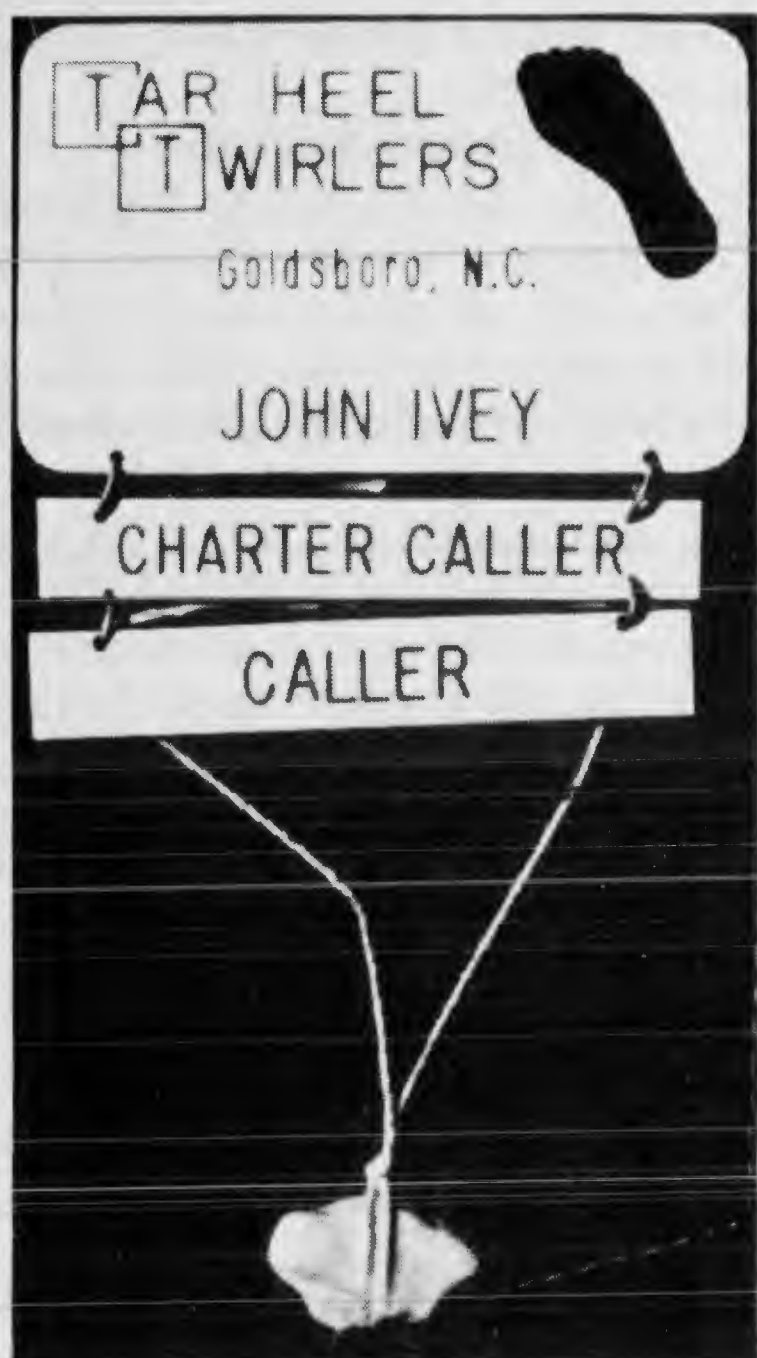
Badges

SQUARE DANCE CLUBS are delightfully different as can be seen by the variety of badges presented this month. They represent six states as well as our dancing neighbors in England. Wouldn't it be marvelous if we could visit and dance with them all?

North Carolina

The Tar Heel Twirlers of Goldsboro were formed in March, 1978, by caller John Ivey and his taw, Linda. The club dances the second and fourth Fridays at the Seymour Johnson AFB Recreation Center Ballroom and all traveling dancers are invited to stop by and square up.

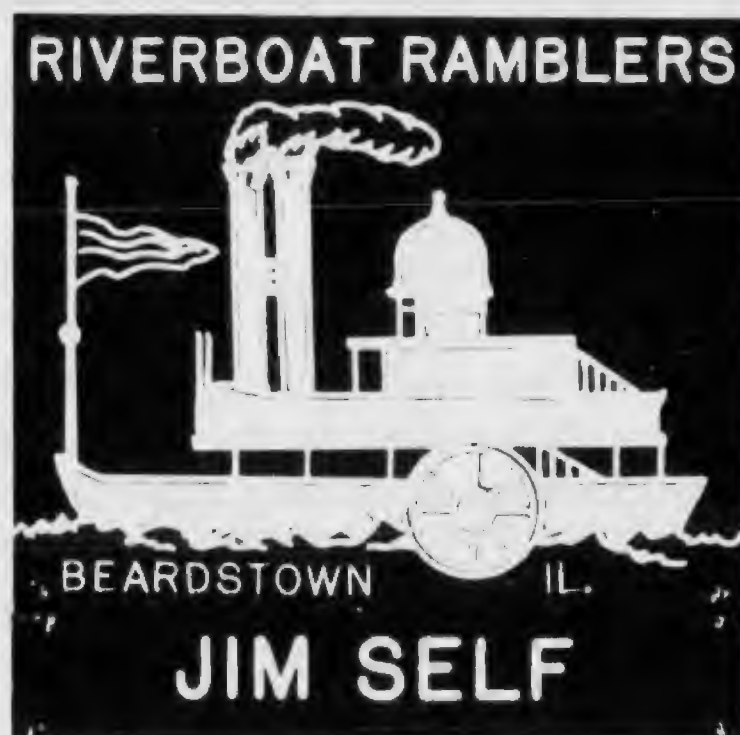
The badge is blue in color, representing a Carolina sky and features a black foot depicting a Tar Heel. The badge is a replica of the club banner. A small yellow rock (literally a real stone, painted yellow and glued and tied together) is hung from the badge and is given to all guests.



Illinois

Also formed in 1978 is the club known as the Riverboat Ramblers, based in Beardstown, which appropriately is a river town. The members occasionally schedule a trip up or down the river to be faithful to their name.

The royal blue badge is complimented by a white riverboat and lettering and the boat is a replica of one of the original riverboats in the area.



England

Travel now by boat or plane to Thatcham, Berkshire, England, and dance with the 404 Club. It all started on a Saturday night. Four couples couldn't find any local dancing so they gathered at the home of one of the couples to dance and had a ball. Coincidentally the place at which they met was number 404 C. This naturally extended into the 404 Club. The bars at the bottom of the badge indicate the numbers of other homes at which the group has danced.

To quote one of the members, "Any congenial couple who are as mad as we are and have a space that will take at least one set are considered. We dance any day, any time, anywhere a place can be made in the furniture."



California

The Hoot Owls of Escondido came to life in 1977 and have a most unusual badge of which they are justly proud. It is in the shape of the head of a brown hoot owl with moveable eyes. A mini-replica badge is given to visitors.

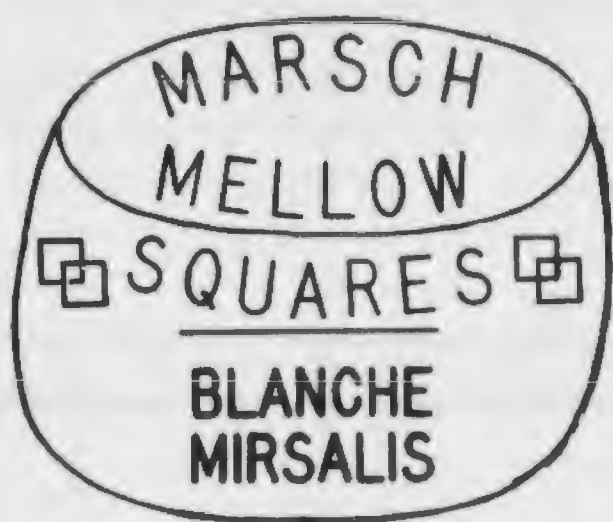
Club members who angel at classes are appropriately called "angowl" and wear a badge with wings. The caller is called "the hooter" and his taw, "the hooteress." The Hoot Owls dance on first and fifth Thursdays, with the third Saturday being party night.



Ohio

You might think the Marsch Mellows were an easy level club. Not so. Featuring all hash tips at the Advanced level, the Marsch Mellow Squares dance every second and fourth Sunday in Concord. Workshop tips usually feature a C-1 level or some experimental call. Dances are open to anyone with experience at this level. Every fifth Friday the club sponsors a beginner level Advanced dance and encourages dancers currently workshopping Advanced basics to attend.

The Marsch Mellows were formed in 1973 and selected the club name and badge design to mirror its caller, Ray Marsch.



The WALKTHRU

Texas

In August, 1978, 10 couples from Ft. Worth formed the Cowtown Corners club. They decided that both the name and badge design were symbolic. All members live in Cowtown; everyone is someone's corner.

The bright yellow badge represents the spring wild flowers in the area. A white, third-dimensional outline of Texas highlights the badge with a black star locating Cowtown.

The club motto is "Friendly Family Fun," and all dancers are invited to drop in any first and third Wednesday at the Glenview Elementary School in the Richland Hills' area of Ft. Worth.



Arkansas

The Fanchainer Club was created from a beginners class in 1974 to satisfy a desire to dance the all-position concept through the Plus 2 level and selected Advanced calls.

Named for its callers, J.K. and Genevieve Fancher, the group meets in the Fancher's basement, known as "The Hall of the Four Lanterns," every Wednesday evening, canceling only when ice or snow dictates. Visitors are always welcome to what the Fanchers term "a friendly and fattening atmosphere."

The badge, true to the club name, features a chain draped over a fan.



Catching up with the Roundance world

THERE'S A GREAT DEAL of activity in the round dance world these days and we offer here a variety of news that is happening.

A Clearing House for Routines

Writing in the *Dixie Round Dance Council Newsletter*, Charlie and Edith Capon, editors, presented the following:

"Composers proposing to write a routine to a certain 'pop' or ballroom record may telephone *Round Dancer Magazine* (814) 466-6012 or write them at PO Box 130A, Boalsburg, Pennsylvania 16827. The first composer will be allowed 30 days to send the magazine a record and cue sheet during which time they will refuse to publish any other routines written to the same record.

"Additional routines to a record which has been 'spoken for' will be placed in a hold file for a reasonable period of time after the first routine has been published to see what kind of a response the first routine receives. If after a reasonable time, perhaps two months, a routine falls flat and is not accepted, the second routine will be published.

"Each applicant for a given record will be told the number of other applications which have been received.

"Cue sheets for new round dances written to old R/D label records will be published only if accompanied by a copy of a letter from the record company authorizing such use."

The Capons continue, "Jack and Alma Bassett of *Round Dancer Magazine* have earned respect for this most innovative approach to resolving a problem which has concerned thinking round dance teachers, dancers and choreographers since the beginning of our activity. The door is open for *Cue Sheet Magazine* and *QTR TRN* to earn this same respect for themselves by joining in this most worthwhile endeavor . . . Let the Bassetts know what you think. Personally as round dancers, round dance teachers and choreographers, we feel that two months may not be long enough

to determine whether a routine will 'go.' Three months might be better. That would insure input from groups who select rounds of the quarter."

Record Pirating

Charlie Capon also is alerting people to a company in Florida that is selling cued records on cassette tapes. Charlie writes, "This is outright record piracy," and he urges round dance teachers and square dance callers to be aware of this situation.

Roundalab Convention

This month, the 4th Annual Meeting of Roundalab gets underway at the University City Holiday Inn in Philadelphia, October 26-28. The main emphasis will be on completing standard definitions and descriptions. The Education Committee, under the chairmanship of Harmon and Betty Jorritsma, will start its move toward becoming the primary concern at future annual meetings.

Roundalab will assume responsibility for a major part of the Round Dance Education Program at the 1981 Nat. S/D Convention.

Too Many Festivals?

In June, 1979, 112 different dances were taught at various round dance functions during the month held throughout the United States and Canada. This is almost one per week in each state . . . If a festival includes the teaching of 8 or 10 dances, what is the final result? Only a limited number of these dances will be picked up and used by the local teacher. However pressure by couples attending the festival is always present wanting the local teacher to use the dances each couple particularly liked. Regardless of what dance is picked, the local teacher must reteach it . . . It is true that meeting and visiting with friends from other areas is an important part of round dancing, but is this true when these affairs are being generated so often? Are they diluting the pleasurable activity as a whole?

Frank & Iris Gilbert, West Coast Dancer, FL



Bill and Virginia Tracy – Wichita, Kansas

BILL AND VIRGINIA TRACY started square dancing in 1953, danced for two years and then retired to raise their son, Gary.

They were drawn back to the activity in 1967 and in 1968 took their first basic class in round dancing. Their first experience in cueing was for a couple of small square dance clubs and they now teach at least one basic class a year, consisting of 20 lessons, have two round dance clubs and cue rounds and pre-rounds for four S/D clubs in their area.

The Tracys serve on the staff at Beryl Main's "Lighted Lantern" in Golden Colorado atop Lookout Mountain and do Funtastic Weekend in Hutchinson, Kansas. They have cued at festivals and worked the National Singles Dance-A-Rama Convention in Kansas City, Missouri, in 1979.

Bill and Virginia have written several round dances, including Song We Fell In Love To, 18 Yellow Roses, Tuxedo Junction, Satin Doll, 'Till Somebody Loves You, Mr. Saturday Night, Your Love, and they are now pressing Chattanooga ChooChoo.

Bill and Virginia Tracy are members of Roundalab, Dixie R/D Council and Kansas State R/D Association. Bill is employed as a switchman for the Chicago Rock Island Railroad and Virginia is employed as cashier for E.F. Hutton & Co., Inc. They enjoy golfing, camping and swimming, and feel that round and square dancing have enhanced their lives with the great people whom they have met and the lasting friendships they have formed.

EXPERIMENTAL NOTES

by Ray Rose

SCOOT THE WAVE: From waves: Scoot back, the dancer doing the run will roll, as the dancers doing the turn thru will quarter right and all step into a wave.

OB (Box 1-4) **Touch one quarter, split circulate, scoot the wave, boys run, wheel and deal, left allemande**

SPLIT THE WAVE: From waves: Split circulate. Then the dancer who did the run portion will roll, the dancer circulating will quarter right and all step into a right handed wave (if a right handed split circulate).

OB (Box 1-4) **Touch one quarter, split circulate, split the wave, boys run, wheel and deal, left allemande.**

TURN TABLE: From an eight chain thru formation (OB). The centers quarter right, then the facing out dancer will cross run, then circulate working around the outside of the set, as the trailing dancers will circulate, then cross run. As the centers clear out, the outside couples step into the center and quarter right, then in the center do a split circulate two positions. (Starting from eight chain thru, ends in a right hand wave.) (Starting from double pass thru (W), ends in parallel two faced lines.)

OB (Box 1-4) . . . **Turn table, follow your neighbor and spread, girls trade, recycle, dive thru, square thru three quarters, left allemande.**

IN ITS INFANCY the rekindled interest in square dancing was just unique enough to bring it into the pages of our daily newspapers. As each area moved into a square dance period, newspapers, to one degree or another, covered it. Then, for a while, square dancing became an accepted way of life. It was no longer the novelty that rated first page coverage. Coincidental with America's 200th birthday in 1976, editors began to notice square dancing again. Tremendous crowds were showing up at conventions — almost 40,000 at the National in Anaheim, California. Local events were growing in size and square dancing appeared to be news, and the editors discovered us again. In recent months we've received a number of samples of the coverage that is reaching the public. Perhaps the "boom" is back.

Local Callers Keep Square Dancers Whirling

The Ladies' Fluffy Ruffles Are Part of the Fun



Left to right: Linda, Mary and Betty, all of the "Fluffy Ruffles" group, are shown in the center of the circle, being lifted by the other dancers.



Left to right: Linda, Mary and Betty, all of the "Fluffy Ruffles" group, are shown in the center of the circle, being lifted by the other dancers.



Getting the Story Out to the Public



The Reno, Nevada, Evening Gazette (right) gives a full page to the Silver State Festival while in Monterey, California, it's also a full pager in Peninsula Life (upper right). Pictures galore (above) tell the story of the Convention in the Milwaukee, Wisconsin, Journal.

Square dancers gather in Reno

There was a lot of whirling in Reno over the weekend as the 12th annual Silver State Square Dance Festival was held at the Gen. Nelson Coliseum.

An estimated 1,000 square dancers from throughout the West attended workshops and dances during the three-day event.

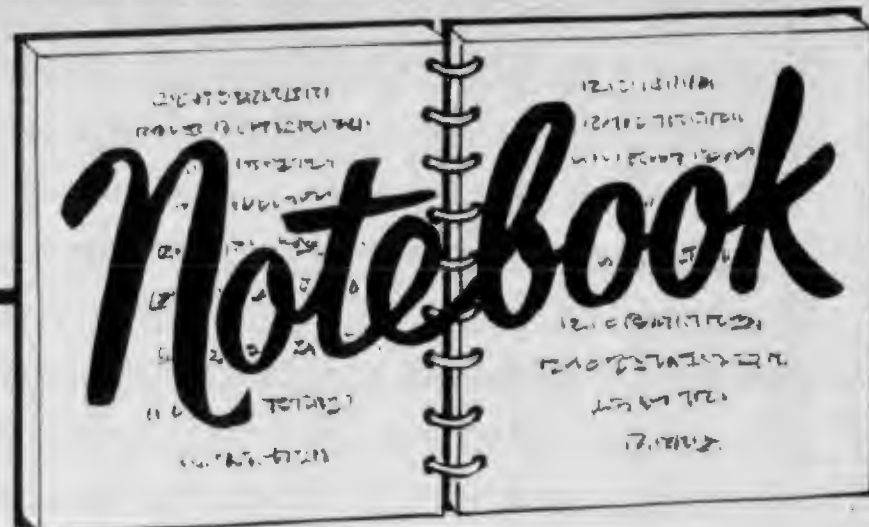
Dancing spread throughout the entire coliseum, covering complex square, right, dances, had these choice of square or round dancing, as well as watching special exhibitions.



Left to right: Linda, Mary and Betty, all of the "Fluffy Ruffles" group, are shown in the center of the circle, being lifted by the other dancers.



The CALLERS



Callers — *How's your judgment?*

by John Kaltenthaler, Pocono Pines, Pennsylvania

OFTEN WHEN WE READ ABOUT SMOOTH DANCING, we see and hear some classic examples of what is smooth and what is not smooth. Similarly, we see classic examples of good and bad body flow. Let's discuss ways to develop your own techniques of calling dances incorporating good body flow and smooth dancing.

Let us assume that you are knowledgeable about music to the point where you can recognize the musical phrases of the hoedown records you are using for patter. Most hoedown music we use is written in eight beat musical phrases although some have a more discernable pattern than others. Select records that have a comfortable key range for your voice and ones in which you can avoid a monotone style of delivery. Practice calling with a record using any routine you wish, whether it works or not. Tape record your calling to see if you are delivering the call on the musical phrase. If you are not, then get a record with a stronger musical phrase and, use a contra-type cue sheet, one that spells out the phrase. You may use a drill with a series of ladies chains or right and left thrus. These take eight beats to dance and you can practice your delivery until you get the feeling of the music.

Develop a traffic pattern that you would like the dancers to execute. Let us say, for instance, that you wish the dancers to do a heads promenade halfway, heads right and left thru and head two ladies chain over and back. The total time required to dance this should be 32 beats, or one half a *musical story*. Practice calling this to several different records until you become comfortable with it. Next, look at the body flow of this pattern. Notice that the heads started from a static formation, moved halfway around the outside of the set, wheeled into the middle to do a right and left thru and then two ladies chained over and back. The flow is not bad. However, it's not as smooth as it would be if you began with a ladies chain and followed it with the heads promenade outside a half, down the middle with a right and left thru and same ladies chain.

The end result is that all the dancers return to their starting spots. Everyone has done just what was done before but there is a different feeling of flow to the figures because, for one thing, you called a promenade that blended with the end of the ladies chain and at the same time, enabled the head men to dance briefly with their opposite ladies and eventually get their own partners back.

Once you have mastered this elementary step in planning your choreography, you can apply the same principles to other traffic patterns. Throw in a

square thru but remember that it takes more steps to do from a static square than from facing couples. At this time, you should have an automatic sense concerning the timing elements of your calling. (See the Timing lists provided by Callerlab.)

By combining two or more calls into a pattern that flows, you can adjust the musical phrase to the called figure phrase. For instance, heads square thru takes 10 beats from a static square. Couple this with a right and left thru with the side couples and you add only 6 beats or a total of 16 beats (two eight beat musical phrases). Now have the dancers dive thru (2 beats), square thru three quarters (6 beats) and you have the dancers back to their corners. You realize that this takes only three musical phrases so you must add other choreography to the routine so that it will come out with the music.

ABOUT THE AUTHOR: Over the years, since the Callers Textbook started its ten year run in these pages, the name John Kaltenthaler has become familiar to all callers, everywhere. One of our original text editors, John has contributed many ideas and articles, this being his most recent. No one is better equipped to cover this subject, for John is not only an accomplished caller but is an accredited caller coach as well. We should remind you that John is the Executive Secretary of Callerlab and he and his wife Freddie are on the executive board of Legacy and are prime movers with the annual Overseas Dancers Reunion. Busy people indeed!

Let us go back to the initial setup where the heads square thru (10 beats) and let's add a do sa do (6 beats). This leaves the dancers facing each other, or if you tell them to do sa do to a wave, in ocean waves. In either case you can call a swing thru (6 beats), have boys trade (4 beats), boys run (4 beats) and then have them bend the line (4 beats). From here you need to consider how you are going to get the dancers back with the right person and how you are going to make the action smooth. Why not try a reverse flutter wheel since the men are already in motion toward the center and the girls are backing out? A forward and back is reasonable but it wouldn't be as good. A right and left thru is common and while it might be acceptable, it's not really a great action for the girls. After the boys run, you could have called a wheel and deal or a couples circulate. Either one would have been smooth and comfortable.

Match Dance to Music

To get back to our example, let us use a reverse flutter wheel and sweep one quarter. This puts everyone back with the correct partner and we find the dancers in a Box 1-4 arrangement, ready to do an allemande left. The reverse flutter wheel and sweep one quarter took 12 beats to dance so we have written a 46-beat routine. If we now call an allemande left and promenade we find that our routine comes out even with the musical (64 beat) phrase. We have considered the dancer flow in each step of this routine and we have matched the dance phrase to the musical phrase.

Not all choreography allows this sensible approach inasmuch as some of the material being written today simply does not fit into nice neat groupings of eights or fours. However, *timing is not an exact science*. Instead, it's a guide for

callers in teaching and serves as an instinct while calling. It is neither a panacea or a crutch that cannot be adjusted to match the dancers for whom you are calling. Timing really is a function of the dancers. If they shortcut, you can lead them into better timing by the way you call and the way you construct your figures and flow. You can provide a soft-sell approach to encourage them to dance to the music. Perhaps, most important is that if you have taught correctly from the beginning, you won't have to resort to tricking them into anything since they will be moving to music. The single biggest help in this area is the music you select. Provide a good solid beat with a strong musical phrase *and then call to the music.*

Consider the Body Flow

Another consideration for us as callers is to consider each movement on the basis of its body flow for the men as well as for the ladies. Callers should avoid the use of the same hands twice in a row. All too often we hear callers use the movement heads square thru four and then add star thru with the outside two. That's fine for the boys but the girls use their left hand twice in succession, when a perfectly good call such as slide thru is available. This shows thoughtfulness on the part of the caller.

When putting together a sequence of calls, you should also consider the momentum of the body. If you use a swing thru followed by a centers run and bend the line, you'll find that it flows well and the body doesn't tend to get into awkward positions. However, call a swing thru, centers trade, ends run and bend the line and you are inviting disaster! You could remedy this by calling a cast off three quarters instead of bend the line and the net choreographic result would be the same.

Callers: Know the Tools of Your Trade

This may sound confusing, but it is what a person must go through when learning to call. You cannot just begin to call without understanding the mechanics of the dance and the tools of the trade which we, as callers, have at our disposal. If you do not understand how the calls maneuver the dancers, how the calls affect the body flow and directions, which hands are available for the next calls, etc., then you must go back and learn how to dance. If you don't understand music and its composition to the extent that you can recognize musical phrases and you cannot match your calls to a rhythmic delivery to the music, you need more help before you are ready to try your *skill* on any live dancers.

Unfortunately many callers go out and recruit a class and attempt to call by practicing on the unsuspecting newcomers. How sad for the activity when this occurs. *Square dancing should be utilizing the most talented callers as the teachers and let the novices practice on people who already know how to dance.* Call for experienced dancers and watch their body flow and see if their dancing appears to be awkward. They will do their best to dance everything that you call and they will attempt to smooth it out so that it will work reasonably well. However, if you see them stagger during the call, you can bet that you goofed somewhere. If they are not flowing from one call into the next, it should be obvious that either your timing or your body flow leaves something to be desired. Taping your calling will let you analyze what you have called. You can dance the part of either a girl or a boy by yourself and see if the flow is there (this

is an excellent self study technique) and you can determine the effectiveness of your calling with a particular piece of music.

Another pitfall that often happens to the new caller is that the term *sight calling* begins to rear its head. Please understand that if you are not already a smooth caller with quite a collection of zeros, equivalents and memory tools available to you, *sight calling* will not make you a better caller. You must inherently understand what combinations work well together and where the dancers will end up with a certain hand available, before you are ready to start sight calling. Trying to sight call too soon can inhibit your learning to become a smooth, comfortable caller. Call to the music, provide good flowing choreography, sing on key, get a lilt to your voice with a rhythmic style and the dancers will encourage you and come back to you again and again. It takes practice and there is no shortcut to success. Dance to your own taped calling when you get a chance. It will show you most graphically how you sound to others. Then ask yourself, "Am I enjoying this caller and this style of calling?"

CALLERLAB NEWS

CALLERLAB HAS APPROVED a Quarterly Selection List for Advanced and Challenge experimental moves. There will be one list of no more than five calls for the Advanced level and another list of no more than five calls for the C-1 level. The maximum of two calls may be selected per quarter and all calls on the list will be voted upon every quarter. Use of the Quarterly selection list will be at the caller's discretion and should not be considered an addition to the number of calls on the respective list for each level.

Callerlab is proposing a letter designation for formations. Discussed at the convention in Miami, a suggested list has been put out for a one-year trial basis and will be considered at the gathering in 1981. Callers interested in trying out this shorthand type of designation might use the following list for the next several months and then let Callerlab know their reaction:

Proposed Formation Letter Designations

| | | | |
|--------------------------------|----|---|---|
| 1. Facing lines | L | 11. One quarter tag | Q |
| 2. Eight chain thru | B | 12. Three quarter tag | P |
| 3. Trade by | H | 13. Right hand diamonds | D |
| 4. Double pass thru | WS | 14. Left hand ocean waves | J |
| 5. Right hand ocean waves | R | 15. Left hand diamonds | G |
| 6. Right face two-faced line | F | 16. Left hand columns | K |
| 7. Left face two-faced line | E | 17. Right hand point-to-point diamonds | V |
| 8. Right hand column | C | 18. Tidal wave | X |
| 9. Lines facing out | O | 19. Tidal two-faced line | Y |
| 10. Completed double pass thru | M | (Letters not used are A, I, N, T, U and Z.) | |

LADIES ON THE SQUARE

SAFETY PIN BOLO TIES

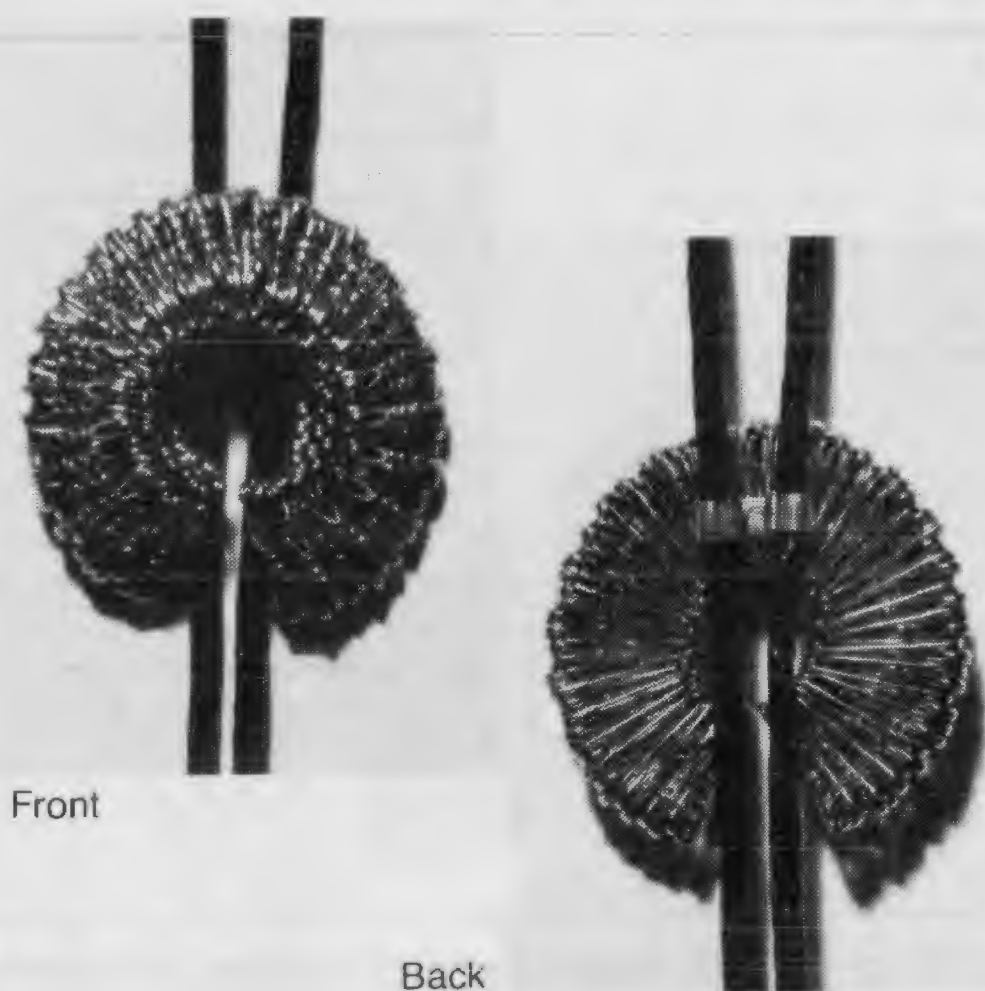


A NUMBER OF CRAFT and hobby companies have kits on the market for making bolo ties (as well as other jewelry) involving the ingenious use of wire, beads and/or safety pins. From a distance (and not always too distant) it is easy to mistake these ties for ones made with stones and, on occasion, for some which feature genuine turquoise.

A number of clever men and ladies have come up with their own patterns for bolos and with a bit of experimenting, no doubt many of our readers also will emulate the more expensive jewelry, or, check your local hobby shop for one of the various kits available.

The Horseshoe

Regretfully black and white photography does not do justice to the color in this particular tie which uses silver safety pins, 3/4" long, and silver and turquoise-colored beads. One silver bead and three turquoise beads are threaded onto each safety pin, before it is closed. Narrow wire is threaded through the



caps of the safety pins as well as a second wire run through the opposite end of the pins. With the pins held in the shape desired (this time a horseshoe), the wires are twisted together and tightened. The resulting decoration is attached to a leather tie.

The Sunburst



Detail

This tie is made of safety pins and black and silver beads. Three beads (one silver and two black) are threaded onto each pin. The necklace part of the bolo is made by alternating a horizontal pin with three vertical pins; then a horizontal pin and two patterns of two vertical pins. The horizontal pins do not contain any beads.

The circular dangle at the bottom of the bolo is made of 15 safety pins (strung with beads) interspersed with one circle of large silver beads strung on wire at the perimeter. The small coil end of the pins is also held in place with wire. Three sets of beaded pins hang at the lower edge of the sunburst.

CROSS FOLD

CHECK YOUR Mainstream Basic Handbook and toward the end of the list you'll find Cross Fold (our order 95, Callerlab 58). In recent years, the Cross family has come in for increased use and Cross Fold does occasionally provide a bit of problem for the less experienced dancer, so let's take a good look at it now. Here's the definition:

CROSS FOLD: From a line of four, a two-faced line or an ocean wave, designated dancers (ends, centers, boys, girls) will start as they would to do a normal fold. However, they will extend their folding movement to cross, then fold in front of or behind the next inactive dancer.

Our first run thru is from a standard right hand ocean wave (1). The ends will Cross Fold by having these men start a regular fold then continuing on or extending (2) to end in front of the next inactive dancer (3).

From a two-faced line (4) the Cross Fold starts (5) with a man folding around his partner and extending to end behind the second person in a Z formation (6).

Finally, in a line of four dancers facing the same direction (7), the ends move forward as in a normal fold (8) but extend as the two actives pass right shoulders (9) completing the movement as two facing couples (10).





Traditional Treasury

By Ed Butenhof

LIFE WAS HARD in pioneer days. Though we tend to view it today through a romantic haze, it was an unrelenting struggle against weather, famine and sheer fatigue. Pioneer dances were not intellectual exercises; they were opportunities to relax and enjoy other people's companionship. They were excuses to laugh, flirt and forget one's troubles. Few people had formal dance training — or cared. The dances were in many ways like today's one-night stands, and the same material is useable. The important thing is for the caller to relax and let the people be silly and child-like. A one-nighter is sheer fun with no attention to style, dignity and no expectation of carryover beyond the evening itself.

One dance that is useful in that context is Gib Gilbert's version of "The Farmer's Daughter" as sent to me by Bill Litchman. Gib is from Colorado and Bill is from New Mexico. Both Gib and Bill are extremely active in the Lloyd Shaw Foundation which is striving to preserve traditional dancing — all kinds of traditional dancing, some of it graceful, some of it wild and all of it fun. Variants or antecedents of Gib's dance can be found in Lloyd Shaw's *Cowboy Dances* — 1941, as "Honor That Lady," "Adam and Eve," and "Cheat and Swing."

THE FARMER'S DAUGHTER

Music: A good hoedown; don't worry about phrasing

First couple bow and swing
First man lead out
To the right of the ring
Bow to the farmer
Then the farmer's daughter
Swing farmer's daughter

On to the next and repeat, but stretch out farmer before adding daughter on swing. On to the next and repeat, but swing farmer.

You can, of course, play with the possibilities. At various times with partner or with

daughter, you can have the man bow, bow lower, bow real low, kneel, grovel, or girl chuck him under chin, sit on his knee, muss his hair, etc. etc. You can even reverse things and have the lady bow, man sit on her knee, etc. The fun is in the unexpected and in the sheer silliness. The success lies in the atmosphere of sheer fun and non-threatening loss of dignity that the caller creates.

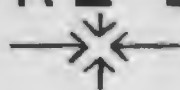
In using any visiting couple dance, a call like "swing the prettiest girl" will bring whoops of laughter and momentary confusion. Following that with "swing your partner" builds on the fun. Similar types of humorous choices, "handsomest man," "youngest lady" etc., can be used as well.

A Proven Mixer

Another dance I use regularly in one-nighters is Bingo, a dance for a circle of couples. It is a great relaxer for any age group and at the same time teaches grand right and left painlessly and without ever naming the call. It's a version of an old play party game and can be sung without accompaniment or you can use: RCA record #41-6172. The song goes: "A big, black dog sat on the back porch and Bingo was his name. A big, black dog, etc." (so far they've been promenading), now the call is circle left and the song is "B-I-N-G-O, B-I-N-G-O, B-I-N-G-O and Bingo was his name-o." At this point tell them to face their partner, shake hands and say "B," move on to the next, shake left hands and say "I," similarly for "N" and "G," but on "O" give that fifth person a great big hug. Repeat dance with that new partner.

After dances like these, a group that doesn't know each other well will be relaxed and uninhibited and great friends and that's what one-nighters are all about. Contrary to what you might expect, my experience is that the most dignified groups enjoy this type of silliness the most. Those who are serious most of the time need this type of relaxation most of all. Square dancing has offered that kind of fun for a long time now and it will continue to do so if the caller will set the proper mood.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Italy

The Tower Twirlers of Pisa will host the MASDA (Mediterranean Area Square Dancers Association) Fall Jamboree the second weekend of October. Contact for this association is Marty Engelbrecht, 56th SIG CO, Box 303, APO NY 09019. The new president of the MACTA (Mediterranean Area Callers and Teachers Association) is Dennis Gagne, 56th SIG CO, 509th SIG BN, APO NY 09019. Any traveling square dancers would be welcome. — *Bernard Linley*

Louisiana

After listening to dancers in the New Orleans area complain (as they seem to be doing all over the country) about how difficult all these new calls are and wishing things in square dancing were "like it was 10 years ago," Swing 'N Turn, the oldest club in the New Orleans area, decided to turn back the clock. The last Wednesday in April was Nostalgia Night. All the calls — singing and patter — were 10 years old or older. Fred Bouvier did an outstanding job in calling and really brought back some memories. Al and Millie Boutillier did the 13-year old round, Pennsylvania Polka, and played classic rounds for those who

round dance. The door prize was 10 years old and the hall was decorated with signs showing the prices for goods and services 10 years ago. Remember 35¢ for gas?

It was so well received that before the end of the evening we had beau coup requests to do it again, so we are! If anyone is in New Orleans Wednesday, October 29, Swing 'N Turn will be dancing down Memory Lane. "New" old calls will be used and classic rounds programmed. Since it is so near Halloween we are expecting costumes as well as square dance attire. And we have another 10 year old door prize. For information please contact Flo Smyth, 3811 Piedmont Drive, New Orleans 70122 (504) 949-5501. — *Flo Smyth*

Hawaii

Traveling to the islands? There are square dance clubs on four of the islands. Include some dancing in "paradise" and get to know some wonderful people. The Hawaii Federation of Square Dance Clubs holds Federation dances in January, March, May, July, September and November. They can be contacted at PO Box 1, Pearl City, Hawaii 96782, or telephone Mike and Suzie Woods at 833-5777 on arrival. On Oahu the Bachelors 'N' Bachelorettes dance every Wednesday at the Hale Moku Community Center; Circle Eighters dance every Saturday at Barbers Point Community Center; Diamond Heads and Sides dance on Friday at the Kahal Recreation Center; Hayseeds dance on Saturday at Pearl Harbor Dependents' Activity Center; Pali Twirlers dance on Thursday at Kailua Recreation Center; Pineapple Promenaders dance on Saturday in Wahiawa; Promenaders on Friday at Hickam Air Force Base; Square

From left to right — Steve and Amy Turney, Chuck and Lou Lyon, George and Connie Allport, Bill and Mary Lib McGough, Sid and Kay Arnold with Peggy and Lonnie Ligon kneeling — all former Canal Zone callers who got together at Callerlab in Miami Beach.



OUND THE WORLD of SQUARE DANCING

Wheeler's on Monday at Kapiolani Park Bandstand. Round dance clubs on Oahu are the Hana Hou Rounders meeting every Monday at Kailua Recreation Center and the Mele 'K' Rounders on Sunday afternoons at the Kahala Recreation Center. On the big island of Hawaii, the Kona Square Dancers meet on Tuesday at the Kealahou Dance Center in Kona; Pele's Promenaders meet Saturday at 1333 Wailuku Drive, Hilo Rainbeaus-N-

will be held November 7 and 8 at the Von Braun Civic Center in Huntsville. Ken Bower, Harry Lackey and Mac Letson will be featured callers with Charlie and Madeline Lovelace presenting the rounds. Dancing will be at Mainstream and Advanced 1 and 2 levels. In addition clogging workshops will be given by Sandy Harris. For information write the Merry Mixers Square Dance Club, PO Box 3058, Huntsville 35810.

California

This September we started our twelfth year working with the teachers at the Glenoaks



All in the family: Three generations of Cooks (John from Florida and Jack and John from Michigan) attended the 1980 Callerlab Convention.

Belles on Thursday at Pahoa Community Center Pahoa; Lava Klinkers on Monday at KMC Recreation Lodge, Volcano; Sunset Promenaders on Wednesday at Kealeheke Elementary School, Kona; Twinkel Toe Twirlers on Wednesday at the YMCA, Hilo. On Maui the Maui Mixers on Thursday at Kahului Community Center; Up-Country Squares, on Wednesday at Pukalani Elementary School. And on Kauai for square dance information contact E.H. Gamage, 976 Niulani Road, Kapaa, Hawaii 96746. — *John Braz*

Alabama

The 20th Annual Rocket City Round-Up

Elementary School in Glendale as a volunteer aid. I teach them the traditional easy square dances, including the Grand Square. I have also helped out at two other grade schools in Glendale, one for five years and one for two years, as well as two years at a school in Hacienda Heights. All of the youngsters really enjoy these dances and look forward to my visit each week. It also keeps Mr. Jones in good health and staying a bit younger as the years go by. Just before summer vacation, the Sixth Graders put on some entertainment for elderly patients at a nearby retirement hospital. As we've always said, "Square dancing is

fun." If we lose this element in our modern trend, we also lose dancers. — *Fenton "Jonesy" Jones*

More than 150 square dancers gathered at the First Methodist Church in El Monte on July 13, 1980, to honor Charles and Ebba Naddeo at their Golden Wedding Anniversary. The Naddeos first learned to square dance in 1940 and have been active ever since in club, association and council work as well as being co-chairmen of the Square Dance Float Committee which sponsors the Rose Parade Float. Quite a feat to be dancing for 40 years!

Germany

The 1980 EAASDC Summer Jamboree, hosted by the Munich Roadrunners, took place in Ottobrunn with an estimated 115 squares according to MC, Rudi Mennes. Out of 98 member clubs, 83 were represented plus nine European non-member clubs and some 22 clubs from far afield, including Saudi Arabia, Michigan, Texas, Illinois, Ohio, Kansas and Great Britain. 35 callers and cuers were enjoyed by the dancers and the Association was particularly grateful to Birdie Mesick, Jon Jones, Chris Vear and Dave Crissey for donating their talents and bringing dancer groups with them. A Sing-Along Dance on Saturday morning drew a good crowd and the Plus 2 hall was filled to capacity. On Sunday morning some 40 squares danced in front of the famous Munich Hofbrauhaus and city hall to callers, Paul Boatman and Paul Place. The largest ever EAASDC Jamboree was a very successful event. — *Ilse Wersin*

Nebraska

We are pleased to announce Prairie Conclave III (a mini-Legacy) to be held at the Nebraska Center for Continuing Education, Lincoln, from 7:30 pm Friday, November 14 until 12:00 noon on Sunday, November 16. Bob Howell, Executive Director of Legacy, will be the special leader of these week-end activities. — *Mike and Mary Gottula*

Philippines

The Caller's Association of the Philippines held their annual Jamboree in June in the mile-high city of Baguio in the mountains of North Central Luzon. Dancers enjoyed the opportunity to dance in the cool climate and get away from the heat and humidity. The next big event is the Harvest Hoedown spon-

sored jointly by the Mabuhay Squares of the U.S. Facility, Subic Bay, and the Sampaguita Squares of Olongapo City on October 25th at Grande Island in Subic Bay. There will be an afternoon workshop and an evening dance. All dancers visiting the Philippines are invited to join the Mabuhay Squares every Saturday at 7:00 pm at the Binictican Community Center, U.S. Facility, Subic Bay. Contact Jerry Reed, COMUSNAVPHIL (N-2), Box 30, FPO, San Francisco 96651 for information about this group or other clubs in the area.

Virginia

The Roanoke Valley Square Dance Festival invites all dancers to its 16th Annual event, held this November 21 and 22 at Natural Bridge. Squares by Keith Gulley, Bill Volner and Jack Watts; rounds by Ray and Bea Dowdy. For reservations or information contact Joe and Ann St. Hilaire, 4136 Chesterton Street, S.W., Roanoke 24018.

Idaho

The Intermountain Square and Round Dance Association of Area 3 will be hosting the annual Fall Jubilee, November 7, 8 and 9 in Boise. Guest callers will be Dave and Bonnie Harry who call to live music. Leo and Reatha Lange will cue rounds. Additional information may be obtained from Jim Kline, 255 Alturas Drive, Mountain Home 83647 (208) 587-5143.

Alberta, Canada

This past June the Alberta Square and Round Dance Institute at the Banff Centre celebrated its 25th Anniversary. New and old participants were greeted by Ray and Margaret Woodard, president of the Institute, in part as follows: "In this glorious environment, the renewal of old and new friends and the inspiration of the select faculty, we are united in friendship, fun and good fellowship to experience the joys of sharing our knowledge, skills and each other in the challenges and rewards of square and round dancing . . . The success of our Institute is a tribute to the pioneers who founded it in 1955/56, supported it through good and more difficult days, and kept the faith to develop it through a succession of diligent executives and loyal followers. On this 25th Anniversary we salute all those who contributed to the success. We are also indebted to all those faculty members who served us so well."

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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

October, 1980

THE FOLKS IN AND AROUND the city of Phoenix, Arizona, have had one of the longest on-going square dance programs of any spot out in the West. Some clubs exist in the area today which were in action back during World War II. Let's visit one of them now and check out some of these dances submitted by our feature veteran caller, Johnny Schultz.

Four ladies chain three quarters
One and three lead right, circle to a line
Pass thru, wheel and deal
Double pass thru
First go left, second go right
Pass thru, bend the line
Star thru, eight chain five
The middle left square thru three quarters
Centers in, cast off three quarters
Star thru, zoom
Square thru three quarters
Allemande

Heads flutter wheel
Star thru, pass thru
Spin chain thru
Turn and left thru, slide thru
Pass thru, wheel and deal
Centers pass thru
Allemande

Side ladies chain right
Heads pass thru, separate around one
Line up four, bend that line
Pass thru, wheel and deal
Double pass thru, men turn back
Left turn thru
Girls make a right hand star one full turn
Men trade
Left allemande

Head ladies chain to the right
New head ladies chain across
Two and four right and left thru
Heads lead right, circle to a line
Load the boat
Left allemande

(1P2P)

Square thru four hands
Centers square thru three quarters
Centers in, cast off three quarters
Tag the line (in)
Curlique, track and trade
Bend the line
Right and left thru, flutter wheel

Heads star left
Pass your corner
Pick up the next, star promenade
Boys wheel around, star thru
Double pass thru, track II
Star thru, cross trail
Allemande left

Sides square thru four hands
Do sa do the corner, spin chain thru
Boys run, bend the line
Flutter wheel, right and left thru
Ladies lead dixie style to ocean wave
Girls double circulate, boys circulate
Allemande

Heads pass thru
Separate around one
Centers square thru, ends star thru
Right and left thru
Circle four, sides break to a line
Flutter wheel, right and left thru
Dixie style, girls trade
Girls trade
Allemande

One and three right and left thru
Roll away half sashay
Two and four lead right, circle four
Men break, line up four
Tag the line left
Promenade (= 0)

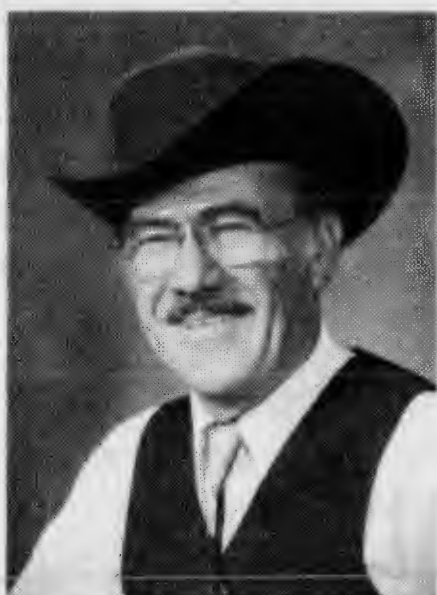
One and three square thru four hands
Do sa do, make an ocean wave
Ah so
Coordinate, bend the line
Flutter wheel, cross trail thru
Allemande

One and three square thru four hands
 Do sa do to an ocean wave, Ah so
 Girls run right, swing thru
 Girls run right, bend the line
 Circle eight
 Left allemande

One and three square thru four hands
 Swing thru, boys run
 Half tag, trade and roll
 Half square thru, bend the line
 Right and left thru, slide thru
 Curlique, scoot back boys
 Boys run, circle eight
 Girls run left
 Left allemande

Heads square thru four hands
 Right and left thru
 Pass thru, trade by
 Square thru three-quarters
 Cloverflo
 Spin chain thru
 Girls (streak) circulate two places
 Turn thru
 Allemande

Johnny
 Schultz



Johnny has been teaching square dancing since 1946 and began writing and recording square dances on the Old Timer label in 1948. He now has some 45 releases to his credit. While serving in the European Theater of Operations in World War II, he lost his left leg in a land mine explosion. In 1951 he founded Capital Artificial Limbs. Johnny has called at many festivals, conventions and specials throughout the country and calls regularly four to five nights a week in and around Phoenix. He originated the Hi-Lo Wheel Chair Squares and is a member of Callerlab's Quarter Century Club. His wife, Bee, is publicist of "Square Dance Calendar" which appears regularly in the Phoenix area.

One and three square thru four hands
 Spin chain thru
 Turn and left thru
 Pass thru, trade by, star thru
 = 1P2P

Head ladies chain
 One and three half sashay
 Square thru four hands
 Square thru three-quarters
 Cloverflo
 Square thru three-quarters
 Cloverflo
 Circle four, ladies break
 Tag the line right
 Bend the line, cross trail
 Allemande

Heads square thru four hands
 Spin the top, turn and left thru
 Flutter wheel, half square thru
 Trade by, spin the top
 Turn and left thru, flutter wheel
 Half square thru, trade by
 Allemande left

SINGING CALL*

NOBODY'S DARLING BUT MINE

By Marshall Flippo, Abilene, Texas

Record: Blue Star #2111, Flip Instrumental with
 Marshall Flippo

OPENER, MIDDLE BREAK, ENDING

Circle left

You're as sweet as flowers of springtime
 You're pure as the dew from a rose
 Left allemande corner do sa do your own
 Gents star by left around you go
 Turn partner by right do a left allemande
 Come back swing your own and promenade
 You can promise me that you will never
 Be nobody's darling but mine

FIGURE:

Why don't those heads promenade halfway
 Come down middle do a right and left thru
 Flutter wheel then sweep one quarter
 Pass thru do the right and left thru
 Why don't you swing thru two times
 You go walkin' down that line
 Boys run to the right and promenade
 You can promise me that you will never
 Be nobody's darling but mine

SEQUENCE: Opener, Figure twice, Middle
 break, Figure twice, Ending.

SPECIAL WORKSHOP EDITORS

| | |
|-----------------------|-----------------|
| Bob Van Antwerp | Workshop Editor |
| Joy Cramlet | Round Dances |
| Ken Kernen | Ammunition |

THE NEXT YEARBOOK

The material in the Workshop section of the magazine each month for the years 1980 and 1981 will make up the contents of the 1982 Yearbook, which will be compiled and put on sale in December next year.

GOOD WAY

by Heiner Fischle, West Germany

**Four ladies chain, heads promenade half
Down the center, pass the ocean
Swing thru, turn thru
Do sa do the outside two
Swing thru, boys run
As couples circulate, couples trade
Bend the line, reverse flutter wheel
Sweep a quarter, veer to the right
Ferris wheel
Centers square thru three hands
Left square thru four hands, courtesy turn
Cross trail thru
Left allemande**

SINGING CALLS

JELLYBEAN

By Lee Hett, Oklahoma City, Oklahoma

Record: Lore #1183, Flip Instrumental with Lee Hett

OPENER

**Fancy shirt boots that gleam
Tight fitting pants made of gabardine
So swing ole jellybean**

FIGURE:

**Walk around corner lady swing with your pet
Head couples promenade halfway
Round the set**

**Come down the middle pass thru
Do a partner trade and then
You flutter wheel across the floor
Sweep a quarter when you're thru
Pass thru there you circle four halfway
Veer to the left and couples circulate
Wheel and deal pass thru trade by then
Slide thru square thru three quarters
Swing corner lady and promenade the town
Who'd you get you got ole jellybean
So swing ole jellybean**

ENDING:

**Join hands circle left make a great big ring
Turn to corner lady boys swing swing swing
Allemande left new corner turn thru at home
Go back swing that corner as if she
Were your own join hands circle left
Let me see you smile
Four ladies chain across turn your girl**

**Left allemande corner weave around the ring
In and out you go when you meet your
Partner promenade you promenade that ring
You get back home and swing
Who'd you get you got ole jellybean
So swing ole jellybean**

SEQUENCE: Opener, Figure four times, Ending.

HONKY TONK HARDWOOD FLOORS

By Chuck Myers, Dayton, Ohio

Record: Thunderbird #207, Flip Instrumental with Chuck Myers

OPENER, MIDDLE BREAK, ENDING

**Four ladies chain three quarters round
And circle to a honky tonk tune
Four ladies rollaway you circle then
Left allemande and weave the ring
On them honky tonk hardwood floors
Do sa do around then promenade
You keep a havin' your fun
You lucky son of a gun on them
Honky tonk hardwood floors**

FIGURE:

**Heads star thru partner trade then
Do a double swing thru down the line
Boys trade girls trade swing corner girl
Left allemande and weave the ring
Go in and out until you meet your maid
Swing this girl around and promenade
You keep havin' your fun
You lucky son of a gun on them
Honky tonk hardwood floors**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

SHADOWS OF LOVE

By Daryl Clendenin, Portland, Oregon

Record: Chinook #040, Flip Instrumental with Daryl Clendenin

OPENER, MIDDLE BREAK, ENDING

Circle left

**I'm waitin' in the shadows
Left allemande you know walk back do sa do
Left allemande the corner weave the ring
I know someday you'll come to me
Do sa do then promenade you see
Until you do I will wait for you
In the shadows of love**

FIGURE:

**Heads square thru four hands around the ring
Do sa do square thru again four hands
Face out bend the line do right and left thru
Slide thru well the corner lady swing
Left allemande promenade the ring
Until you do I will wait for you
In the shadows of love**

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

ROSE — Grenn 14287

Choreographers: Ted and Luella Floden

Comment: An easy "take your time" two-step.
Good big band music.

INTRODUCTION

- 1-4 **DIAGONAL OPEN Wait; Wait; Apart, —, Point, —; Together to CLOSED, —, Touch, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, —, Check, —; Behind, Side, Fwd, Lock;**
5-8 **Fwd, Close, Bk, Close; Fwd, —, Face Out, —; Turn Two-Step; Turn Two-Step end M facing LOD;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 Part B:

PART B

- 1-4 **Side, Close, Cross, —; Side, Close, Cross, —; Swd Two-Step; (Rev Twirl end TAMARA) Side, Close, Turn M face Diagonal WALL, —;**
5-8 **Two-Step Across; Two-Step Arnd REV TAMARA M facing COH; Two-Step Across end LEFT-OPEN facing WALL; Side, Close, Thru to LOOSE-CLOSED, —;**
9-12 **Vine, 2,3, 4 end SEMI-CLOSED; Walk, —, 2, end LOOSE-CLOSED, —; Vine, 2, 3, 4 SEMI-CLOSED; Walk, —, 2, —;**
13-16 **Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; Pickup to CLOSED, —, 2, —;**

SEQUENCE: A — B — A — B on meas 14 blend to BUTTERFLY plus Ending.

Ending:

- 1-4 **Side, Behind, Side/Check, —; Side, Close, Thru, —; Side, Behind, Side/Check, —; Side, Close, Thru, —; Apart/Point.**

SMALL FRY — Grenn 14287

Choreographers: Bill and Marie Brown

Comment: An easy two-step with adequate music.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to OPEN, —, Touch, —;**

PART A

- 1-4 **Fwd Two-Step ; Fwd Two-Step end in TAMARA; Two-Step Change Sides; Two-Step Change Sides end BUTTERFLY M face WALL;**
5-8 **Vine, 2, 3, 4 end SEMI-CLOSED; Fwd, —, 2 end CLOSED, —; Turn Two-Step; Turn Two-Step end OPEN;**

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to end in BANJO M facing LOD:

PART B

- 1-4 **Fwd Two-Step; Fwd Two-Step; Fwd, —, Check, —; Bk, —, 1/4 R Turn M face WALL in CLOSED, —;**
5-8 **Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —; Fwd, Lock, Fwd, Lock; Fwd, —, 2 end BUTTERFLY, —;**
9-12 **Side Two-Step end OPEN both facing LOD; Rock Fwd, Recov, Rock Fwd to BUTTERFLY M facing WALL, —; Side, Behind, Side, —; (Rev Twirl) Side, Behind, Side end CLOSED, —;**
13-16 **Turn Two-Step; Turn Two-Step end M face WALL; (Twirl) Vine, 2, 3, —; (Rev Twirl) Vine, 2, 3, —; end OPEN;**

SEQUENCE: Dance goes thru three times then Step apart and Ack.

SWINGING SAL — Hi-Hat 985

Choreographers: Tommy and Geneve Thomas

Comment: A fun dance to do with good Dixieland music.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED, —, Touch, —;**

PART A

- 1-3 **Fwd, —, Bk, —; Rock Bk, Recov, Fwd, —; Bk, —, Rock Bk, Recov;**
4-6 **(Twirl) Fwd, —, Bk, —; Rock Bk, Recov, (Rev Twirl) Fwd, —; Bk, —, Rock Bk, Recov;**
7-9 **BUTTERFLY M face WALL Side, —, XIB, —; Side, XIF, Side, —; XIB, —, Side, XIF;**
10
10-12 **Step, Kick, Step, Kick; Swivel, Swivel, Step, Kick; Step, Kick, Swivel, Swivel end SEMI-CLOSED facing LOD;**
13-16 **Walk, —, Manuv end M face RLOD in CLOSED, —; Pivot, —, 2 face LOD in SEMI-CLOSED, —; (Twirl) Fwd, —, 2, —; 3, —, 4, —;**

PART B

- 17-19 **Dig, Step, Dig, Step; Face Partner, Close, Dig, Step; Dig, Step, Face Partner, Close;**
20-22 **(Twirl) Fwd, —, Bk, —; Rock Bk, Recov, (Wrap) Fwd, —; Bk, —, Rock Bk, Recov;**
23-25 **(Unwrap) Fwd, —, Bk, —; Rock Bk, Recov (Rev Spin) Fwd, —; Bk, Rock, Bk, —, Recov;**
26-28 **Fwd, —, Face Partner, —; Side, Close, Fwd, —; Face Partner, —, Side, Close;**
29-32 **BUTTERFLY Toe, Side, Heel, Cross;**
(Please turn to page 51)

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INDEXED MAY 1, 1981

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Sun. on a "first come, first served" basis.

g to camp together

TURKISH AND ARRIVE TOGETHER.

☐ Pop-Up Trailer ☐ Tent
☐ Motor Home ☐ Other _____

No _____

Length of unit: _____ feet.

D INFORMATION ON COMMERCIAL TRAILER CAMPING AREAS

QUARE DANCE ATTIRE IS REQUIRED AT ALL
L SQUARE DANCE CONVENTION ACTIVITIES

D TO HOTEL

CONFIRMATION SENT FROM HOTEL

DATE _____

DATE _____

PROGRAMMING (Callers, Leaders and Prompts)

Check Calling Codes to be Used

| 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|
| | | | | |
| | | | | |
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| | | | | |

| | | |
|---|--------------|-----------|
| 1 | Square Dance | CHECK |
| 2 | Round Dance | DAYS |
| 3 | Contra Dance | AVAILABLE |
| 4 | Exhibition | _____ |
| 5 | Panels | |

| Thr | Fri | Sa |
|-----|-----|----|
| | | |
| | | |
| | | |
| | | |

Check appropriate Calling Codes in squares at left and check days available in boxes at right.

DEADLINE FOR PROGRAMMING—FEB. 1, 1981

HOUSING

Indicate your preference of accommodations NOW. Your selections WILL BE Processed by our Housing Director, and ONLY through him can reservations be approved. Please refer to the REVERSE SIDE for names, rates and locations. Indicate four choices. Your selections will be honored if possible; otherwise comparable accommodations will be arranged.

[illegible]

Please check nights accommodations needed.

☐ Check if housing is not required

I Indicate number of rooms required

- ☐ Room(s) with two twin beds for two persons (twin)
- ☐ Room(s) with one double bed for two persons (double)
- ☐ Room(s) with two double beds for 2, 3 or 4 (Dbl -Dbl)
- ☐ Room(s) with full size bed for one person (Single)
- ☐ Suite(s) with one bedroom
- ☐ Campus housing (two beds per room)
- ☐ Children. Ages _____

☐ Tour or Group
Housing Name _____

INSERT CODE NO. FROM REVERSE SIDE

| | 1st Choice | 2nd Choice | 3rd Choice | 4th Choice |
|-------|---------------|---------------|---------------|---------------|
| Hotel | | | | |
| Motel | | | | |

Please do not send a Housing Deposit with this Application

All reservations will be made on a "First Come, First Served" basis. No minimum rates can be guaranteed. Hotel Motel will confirm reservation and advise deposit required.

HOTEL/MOTEL SELECTIONS ENTER 4 CHOICES ON FRONT

All Rates Subject to Change
PLUS MUNICIPAL & STATE TAXES

NORTH

| | SINGLE \$ | DOUBLE \$ | TWIN \$ | DOUBLE DOUBLE \$ | SUITE \$ | DRIVING TIME MINUTES |
|---|--------------------|--------------|------------|------------------------|-------------|----------------------------|
| 1. Black Angus, Seattle | 28 | 32 | 34 | — | — | 15 |
| 2. Rodeway Inn, Seattle | 25 | 29-34 | 34 | — | 49 | 15 |
| 3. Continental Plaza, Seattle | 33 | 33 | — | 35-45 | 38-50 | 10 |
| 4. Bridge Motel, Seattle | 34 | 36 | 36 | 40 | 50 | 15 |
| 5. Park Plaza Motel, Seattle | 20 | 23 | — | 25-31 | — | 15 |
| 6. University Tower Hotel, Seattle | 35 | 39 | — | 44-54 | 45-55 | 20 |
| 7. Ramada Motel, Seattle | 33 | 38 | — | — | — | 15 |
| 8. Landmark, Lynnwood | 35 | 40 | 40 | — | — | 20 |
| 9. Holiday Inn, Everett | 36 | 42 | 42 | — | — | 20 |
| 10. Western "6", Everett | 15 | 15-17 | 19 | 30 | — | 20 |
| 11. Ramada Inn Kirkland | 33-35 | 38 | 40 | 40-50 | 75 | 30 |
| 12. University Campus Housing (Solo & Exhibition Groups) | \$10-15 PER PERSON | | | | | 20 |

EAST

| | | | | | | |
|------------------------------|----------------------|-------|----|-------|-------|----|
| 13. Thunderbird Bellevue | 35-37 | 39-40 | — | 40-49 | 48-56 | 30 |
| 14. Greenwood Inn Bellevue | 33-35 | 39-41 | — | 39-53 | 70 | 30 |
| 15. Bellevue Hilton | (Under Construction) | | | | | 30 |
| 16. Bellevue Holiday Inn | 34 | 40 | — | 40 | — | 30 |
| 17. Travelodge Mercer Island | 30 | 33 | 36 | 38-45 | 50 | 30 |

DOWNTOWN

| | | | | | | |
|-------------------------------|----------------------|-------|-------|--------|----|----|
| 18. Downtown Travelodge | — | 34-36 | — | 38-44 | — | 10 |
| 19. Regency Motor Inn | 30 | 35 | — | 38-50 | — | 15 |
| 20. Cosmopolitan Motel | 24 | 28 | 30 | 36 | — | 15 |
| 21. America West Sixth Avenue | 32 | 36 | 36 | 40-50 | — | 15 |
| 22. Vance Motor Hotel | 21 | 25 | 25 | — | — | 15 |
| 23. Camlin Hotel | 34 | 40 | 42 | 48-53 | — | 20 |
| 24. David Denny, Seattle | (Under Construction) | | | | | — |
| 25. Roosevelt Hotel | 28 | 34 | 34 | 36-48 | 60 | 15 |
| 26. Edgewater Inn (HDQ) | 31-41 | 36-46 | — | 36-48 | — | 10 |
| 27. Windsor Hotel | 27 | 33 | 33 | 39 | — | 15 |
| 28. Seattle Hilton | 58-70 | 72-89 | 72-89 | — | — | 15 |
| 29. Sorrento Hotel | 25 | 35 | 35 | 40-45 | 50 | 15 |
| 30. Park Hilton | 68-80 | 82-94 | — | 82-110 | — | 15 |
| 31. Kennedy Hotel | 24 | 27 | 27 | 29-39 | 40 | 20 |
| 32. Pacific Plaza | 22-24 | 26-28 | 26-28 | — | — | 20 |
| 33. Hotel Seattle | 28-32 | 34-38 | 36-38 | 38-50 | — | 20 |

SOUTH

| | | | | | | |
|--------------------------------|----------------------|-------|-------|-------|---------|----|
| 34. Holiday Inn Duwamish, | 36 | 42 | 42 | — | — | 30 |
| 35. Double Tree Plaza Tukwila, | 62 | 72 | 72 | 72-92 | — | 30 |
| 36. Ramada Inn Tukwila | (Under Construction) | | | | | 30 |
| 37. Sheraton Renton Inn | 35 | 42 | 42 | 42-54 | 57 | 40 |
| 38. Airport Hilton | 39-49 | 52-62 | 52-62 | — | 190-250 | 40 |
| 39. Travelodge Sea-Tac | 41 | 46 | 52 | 52-62 | — | 40 |
| 40. Sandstone Motel | 32-34 | 36-38 | 36-40 | 40-46 | — | 40 |
| 41. Marriott Hotel | (Under Construction) | | | | | 40 |

INFORMATION ON REGISTRATION & HOUSING
CHAIRMAN, GENE & ELLA SIMMONS
(206) 362-1463

(**SWINGING SAL**, *continued from page 46*)

Toe, Side, Heel, Cross; Toe, Side, Heel, Cross; Toe, Side, Heel, Cross;

SEQUENCE: A — B — A — B — A plus Ending.

Ending:

1-4 SEMI-CLOSED Fwd, —, Bk, —; Rock Bk, Recov, (Twirl) Fwd, —; Recov, —, Rock Bk, Recov; —, —, Apart, Point.

SHEBOYGAN — Hi-Hat 985

Choreographers: Harmon and Betty Jorritsma

Comment: Easy and enjoyable two-step. Good dance music.

INTRODUCTION

1-4 CLOSED M face WALL Wait; Side, Close, Fwd, —; Side, Close, Bk, —; Apart, Point, Together to SEMI-CLOSED, Touch;

PART A

1-4 Fwd Two-Step; Fwd Two-Step; Cut, Bk, Cut, Bk; Rock Bk, —, Recov Face Partner, —;

5-8 Side, Close, XIF, —; Side, Close, XIF to OPEN facing LOD, —; Side, XIB, Fwd, 2; Side, XIB, Fwd, 2;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A:

PART B

1-4 Fwd, Close, Bk, —; Bk, Close, Fwd, —; Change Sides, 2, 3 LEFT-OPEN, —; Fwd, 2, 3 face Partner M facing COH, —;

5-8 Toe, Heel, XIF, —; Toe, Heel, XIF, —; Vine, 2, 3, 4; 5, 6, 7, 8 end facing RLOD:

9-12 Fwd, Close, Bk, —; Bk, Close, Fwd, —; Change Sides, 2, 3, —; Fwd, 2, 3 face Partner M facing WALL in BUTTERFLY, —;

13-16 Repeat action meas 5-8 Part B except to end in SEMI-CLOSED:

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

1-5 SEMI-CLOSED Fwd Two-Step; Fwd Two-Step; (Under) Side, Close, Fwd, —; (On Arnd) Side, Close, Bk, —; Apart/Point, —, —, —.

EVERYBODY DANCE

By Jeanne Briscoe Moody

Heads square thru, swing thru

Spin chain the gears

Boys run, couples circulate

Wheel and deal

Left allemande

Sides swap around, separate around one

Make a line, curlique

Track and trade

Couples circulate, ferris wheel

Centers star thru, California twirl

Same two turn thru, separate

Around one, make a line

Touch one-quarter, track and trade

Bend the line, flutter wheel

Swap around, bend the line

Flutter wheel, swap around

Partner trade, cross trail

Left allemande

Sides roll away half sashay

Heads curlique, boys run

Touch, spin chain the gears

Centers trade, boys run

Partner trade, pass the ocean

Recycle, sweep a quarter and a quarter more

Left allemande

In recent months, Workshop Editor, Bob Van Antwerp, has invited a number of square dance choreographers to create special dance material for the Workshop readers. This material is dancer-checked both by the author and by the dance editor before appearing in print. Here's a sample.

Follow You Neighbor

By Harold Fleeman, Santa Cruz, California

Heads pass thru, partner hinge

Swing thru, extend, spin chain thru

Ends circulate two places

Follow your neighbor

Men cross run, hinge one-quarter

Walk and dodge

Chase right, boys run, pass thru

Wheel and deal, centers pass thru

Allemande left

Heads pass the ocean, extend

Swing thru, boys run, half tag

Follow your neighbor and spread

All eight circulate, single hinge

Follow your neighbor and spread

Girls run, bend the line

Turn and left thru, star thru

Dive thru, square thru three quarters

Allemande left

Please Note Pre-registration form on the previous pages can be easily removed from the center of this publication without damage to your magazine. To avoid disappointment, register now and then begin to plan for a wonderful square dance vacation next summer.

Sides curlique, walk and dodge
Swing thru, boys run, half tag
Split circulate, boys run, touch one-quarter
Coordinate, boys run, hinge one-quarter
Split circulate, follow your neighbor
And spread, recycle, pass to the center
Pass thru, allemande left

Heads pass thru, separate
Go around one to a line of four
All pass thru, half tag the line
Right and left thru
Allemande left

Heads lead right, circle to a line
Step to an ocean wave, swing thru
Boys run, half tag the line
Coordinate, boys run, all eight circulate
Touch one-quarter, split circulate
Follow your neighbor and spread
Touch one-quarter, follow your neighbor
Boys cross run, recycle, star thru
Pass thru, wheel and deal
Centers pass thru
Allemande left

Sides lead right, circle to a line
All pass thru, partner hinge
Girls trade, single hinge
Follow your neighbor and spread
Girls run, half tag the line, boys run
Pass thru, wheel and deal
Centers pass thru, all swing thru
Turn thru to a left allemande

Heads pass thru and cloverleaf
All double pass thru, track II
Single hinge, follow your neighbor
And spread, swing thru, boys run
Crossfire, single hinge
Boys run, crossfire, now —
Follow your neighbor and spread
Recycle, right and left thru
Dive thru, pass thru
Allemande left

The following dances by Harold Fleeman,
Santa Cruz, California, are a series that start
and end in facing lines.

From 1P2P ending in 1P2P
Pass thru, chase right, swing thru
Split circulate, recycle
Square thru three-quarters, trade by
Pass thru, trade by, slide thru, pass thru
Bend the line, pass thru
Bend the line

Square thru four hands, trade by
Touch one-quarter, walk and dodge
Chase right, boys run, pass thru
Wheel and deal, double pass thru
Track II, all eight circulate
Recycle, but sweep one-quarter

Touch one-quarter, all eight circulate
Partner trade and roll
Centers only square thru four
The ends star thru, centers in
Cast off three-quarters
Center four only pass thru
Split two around one make lines of four
Touch one-quarter, boys run
Pass to the center, swing thru
Boys trade, boys run
Extend to a two face line
Bend the line, pass thru
Cast off three-quarters

Touch one-quarter, coordinate
Ferris wheel, double pass thru
Track II, girls run
Tag the line and face in
Pass thru, wheel and deal
Centers curlique, boys run
As couples lead to the right
Circle to a line of four

Curlique, all eight circulate
Boys run, square thru three-quarters
Trade by, curlique, walk and dodge
Partner trade, pass thru
Wheel and deal, slide thru
Right and left thru, touch one-quarter
Walk and dodge
Circle to a line of four

Pass the ocean, all eight circulate
Swing thru, boys run, half tag
Walk and dodge, chase right
Boys run, pass thru, bend the line
Slide thru, center four chase right
Center girls turn back
Circle to a line of four

Pass thru, wheel and deal
Double pass thru, cloverleaf
Double pass thru, track II
Recycle and sweep one-quarter
Pass thru, wheel and deal
Center four right and left thru
Slide thru, right and left thru
Cross trail thru
Separate round one
Make lines of four

Pass thru, bend the line, curlique
 Boys run, trade by, touch one-quarter
 Walk and dodge, partner trade
 Pass thru, wheel and deal
 Centers slide thru and cross trail
 Separate round one make lines of four

CURLIQUES AND CLOVERLEAFS

by Jim Congleton
 Sheffield, Alabama

Heads half square thru, curlique
 Scoot back, box circulate
 Walk and dodge, bend the line
 Curlique, scoot back
 Box circulate, walk and dodge
 Centers curlique, scoot back
 Box circulate, walk and dodge
 Cloverleaf
 Allemande left

Heads right and left thru
 Same two ladies chain, roll away half sashay
 Join hands and circle left
 Ladies up to the middle and back
 Pass thru
 Cloverleaf and stand behind the men
 Men square thru three-quarters while the girls
 Roll a half sashay
 Allemande left

Head ladies face your corner and box the gnat
 Square your sets just like that
 Men square thru four
 Square thru the outside two, partner trade
 Square thru four
 Centers square thru
 Outsides cloverleaf
 Star thru, promenade, don't slow down
 Heads wheel around, right and left thru
 Star thru
 Allemande left

Heads curlique, walk and dodge
 Swing thru, boys run, bend the line (1P2P)
 Pass thru, wheel and deal
 Double pass thru
 Centers in, cast off three quarters round
 Pass thru, wheel and deal (girls with girls)
 Double pass thru, ladies go left, gents go right
 Star thru, double pass thru
 Centers in, cast off three-quarters
 Pass thru, wheel and deal (girls with girls)
 Double pass thru, ladies go left, gents go right
 Star thru, double pass thru
 First couple left, next go right
 Right and left thru, star thru
 Eight chain five
 Left allemande

TRIPLE TRADE

By Bob Bennett, Valdosta, Georgia

Heads square thru
 Do a right and left thru and a quarter more
 Triple trade, couples trade
 Do a triple trade again, couples hinge
 Then wheel and deal, pass thru, trade by
 Pass to the center, square thru three-quarters
 Left allemande

CALLER'S SELECTION

by Smokey Snook

Reprinted from **FOLLOW THE SUN**

Heads lead right and circle to a line
 Pass the ocean, recycle
 Veer left, ferris wheel
 All boys fold, box the gnat
 Right and left grand

Heads lead right, circle to a line
 Right and left thru, rollaway
 Pass the ocean, relay the deucey
 Right and left grand

Heads curlique, boys run
 Swing thru, girls circulate
 Boys trade, boys run, girls trade
 Boys trade, couples trade
 Partner trade
 Allemande promenade

Heads right and left thru
 Pass the ocean, recycle
 Pass thru, circle to a line
 Pass thru, wheel and deal, zoom
 Centers pass the ocean
 Explode the wave, step to ocean wave
 Left swing thru, trade the wave
 Right and left grand

ONE FROM JEANNE

by Jeanne Moody Brisco, Salinas, CA

Heads square thru four, swing thru
 Cast off three-quarters, boys run
 Partner trade, pass thru
 Wheel and deal, centers pass thru
 Left allemande

THANK YOU

The most effective way we know of gaining new readers is through those of you who enjoy **SQUARE DANCING** magazine each month and talk it up to friends. We'll be happy to send you promotional folders if you request them.

AMMUNITION

The dances presented here have a limited amount of basics, but will bring loads of dancing pleasure.

Side two ladies chain across
Heads pass thru and separate
Around just one to lines of four
Just the girls split the men
Around one to lines of four
Original heads pass thru
Wheel to the left as a couple
Star right with the couple you meet
Girls star left in the middle
Men promenade outside
Turn partner by the right
Go all the way around to the corner
Left allemande

Circle to the left and around you go
Break it all up with a do paso
Partner left, corner by the right
Partner by the left go all the way around
Girls star right, men promenade
It's twice around the ring you go
Turn your partner with a once and a half
Gents star right, girls promenade
It's twice around the ring you go
When you meet, men slide out, girls slide in
Go twice around the ring again
Girls slide out, men slide in
It's twice around and when you do
Pass your partner, allemande left

Heads to the center and do sa do
Face the sides and star right
Once around, heads star left in the middle
Come back to the same two and split them
Lady go left, man go right
Around just one to lines of four
Go forward four and back away
Centers arch, ends duck out
Around just one and into the middle
Half square thru
Star by the right with the sides go once
Heads to the middle star left
Back to the same two and split them
Man go left, lady go right
Around just one to lines of four
Go forward four and back away
Pass thru, centers arch, ends turn in
Right and left thru with a full turn
Star left go full around
Men turn back, left allemande

Heads square thru four hands
Split two California swirl
Centers right and left thru
Pass thru, split two
California swirl
Right and left thru, pass thru
Left allemande

Heads pass thru, separate around one
Down the middle, pass thru
Men turn back and follow your girl
Around the man to the right
Down the middle cross trail thru
Around one, into the middle
Pass thru, men turn back and follow your girl
Around the girl to the left
Down the middle cross trail thru
Around one, into the middle, box the gnat
Right and left thru, pass thru
Left allemande

SINGING CALL ADAPTATION

DON'T WORRY ABOUT THE MULE

Adapted by David Cox
Chittaway South, Australia

Record: Blue Star 2051

OPENER, MIDDLE BREAK, ENDING

All four ladies chain three quarters
'round the ring

Roll promenade this lady 'round the ring
One and three wheel around, do a right and left
thru with the two you found

Star thru, allemande left

Weave around the ring

Don't worry about the mule

Just load the wagon

Do sa do and then you promenade her
I can make it without you baby and

I ain't braggin'

Don't worry about the mule

Just load the wagon

FIGURE

Head two couples promenade halfway around
there with your maid

Come down the middle and do a
Cross trail thru

Go 'round one and make a line

Move forward eight and back in time

Star thru and then dive thru, square thru

Three quarters 'round and

Then you swing the corner maiden

Left allemande and then go promenadin'

If you think I'm gonna cry

Your feet are draggin'

Don't worry about the mule

Just load the wagon

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Closer.

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Mike and Ernie Trombly started square dancing in 1970 in the Livonia, Michigan area. Two years later Mike started calling, doing classes, workshops and fun nights. He started the TNT Square Dance Club in the fall of 1972 which lasted until June 1979. In the fall of 1976 Mike started the TNT Record Co. which he is very proud of. The Tromblys left the Livonia, Michigan area last June and reestablished themselves in their native Vermont where they built a home with a basement hall that holds 10 to 12 squares and is sounded with Clinton Equipment. Mike is a member of Callerlab and the Green Mountain Callers Association and a former member of the Michigan Square Dance Leaders Association.

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CALLER of the MONTH



Dick Barker – Waycross, Georgia

AFTER MUCH PERSUASION from his wife, Betty, and many close friends, in April, 1961, Dick Barker attended his first fun night of square dance class. This was the night that changed his direction and aims in life and started him on a square dance career that is still growing.

After completing classes, Dick started preparing himself to teach his first class. This class was graduated in 1962 and the group became known as the Golden Isles Swingers of Brunswick, Georgia. The club is still going strong and Dick has remained as its club caller over the years. Since this first class, Dick has taught and organized six more clubs and is now serving as club caller for seven groups located in Georgia and Florida. Dick's home program consists of club calling, teaching new dancers and conducting Advanced workshops.

After so much involvement in the square dance movement, Dick was faced with a decision. He was employed as a sales representative with 18 years experience, yet calling for seven clubs on a full time schedule. Naturally, square dancing was his choice and in 1974 he

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"STRUTTIN' IN THE GLOAMIN'" two-step by Mike & Diana Sheridan

TOP

TOP 25355 "CANADIAN PACIFIC" flip square by Tommy Cavanagh

started a new career as a full time traveling caller. He has made many new friends while traveling and calling in 17 states.

Dick is on staff at many festivals each year as well as State and National Conventions. He is also on staff at the Jekyll Callers College. One of the most memorable events was calling on the program for President Carter's Inaugural Ball. Dick was instrumental in the organization of the Georgia Callers Association, having also served as president in 1976. He is a charter member of Callerlab.

Dick and Betty have three children and two lovely grandchildren. They reside in Waycross, Georgia, and their home is always open to their many square dance friends.

(LETTERS, continued from page 3)

stand it would be a one-night-stand type of affair and not an exhibition. The point is if other callers and leaders might be planning to attend the Gathering of the Clans, and would be interested in participating in this activity, I would appreciate it if they would contact me.

Bill Johnston

Box 523

Skippack, Pennsylvania 19474

Any traveling dancers interested in viewing some exciting dancing and perhaps participating in Bill's plans, are urged to get in touch with him. You'd be in for a treat! — Editor

Dear Editor:

My husband and I are enthusiastic new dancers who graduated this May. The letter in the June issue by Hayes Herschler I find a little insulting. Does Mr. Herschler really find new dancers "delightful?" I don't get that impression from his poem. My husband and I

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enjoy having matching outfits and the club we belong to is enthusiastic in helping new dancers move up to club level and not make them feel stupid as Mr. Herschler implies. . . . By the way, in the March issue you asked if printing calls from the four Premium Albums was helpful. Our answer is yes. As new dancers we can walk thru the calls and gain more confidence.

Name Withheld
on Request

Dear Editor:

We refer to the Square Dance Directory published yearly in August constantly and have found it an invaluable tool. As a round dance instructor, we have frequent requests from our dancers who have either moved permanently or planned a visit to another area or state. In every case we have been very happy that we have been able to get information from the Information Volunteers to enable our dancers to continue their square and round dancing.

Ethel and Stan Bieda
Morgan Hills, California

Dear Editor:

This is an open letter of "thanks" to those of your readers who attended the Trail-Out Dance at the Holiday-Nashville Travel Park on June 29. On Saturday night prior to the Callerlab Convention last March, Jack Lasry called an open dance for all early arrivers at his Trail's Out Square Dance Center. In appreciation for his gracious hospitality and efforts, we decided that the admission to the Trail-Out Dance in Nashville would be a contribution to the National Kidney Foundation in Jack's name. We want those dancers to know that their contributions totaled \$105.00 and

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that a check for that amount has been mailed. Again a big "thank you" to all of those dancers and contributors. We had a ball calling for you. Perhaps our little bit will go a long way.

Grady and Ruth Greene
Las Vegas, New Mexico

Dear Editor:

When I came home from the barber shop with a short summer-type hair cut, my better half, Doris, said, "That barber must be a square dancer." Her observation puzzled me until she added, "He certainly knows how to

peel the top!" We always look forward to receiving each new issue of your publication as it never fails to generate enthusiasm and contribute to our enjoyment of square dancing.

Mark Chatfield
Seal Beach, California

Dear Editor:

As long time dancers and supporters of square dancing, we believe there is an opportunity to get some "good" publicity for square dancing through the popularity of the TV production, "Dallas." South Fork should provide



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a good location for a family-style western square dance with proper presentation and good calling. Can't you use your "Hollywood" connections to get coverage on the show?

Name Withheld on Request

In the past two years we have had four or five exposures on TV dramas. In most cases they have been just background color and the square dancing was only incidental to the script. Over the years, efforts to get square dancing into a program have not been altogether satisfactory. As you probably know, it all starts with a script. Many time the square dancing is just a "gimmick" to move the story line along. With something like the Phil Donahue show, the activity is truly fortunate. Perhaps someday, someone may package a show that centers on American lore which would include square dancing. — Editor

Dear Editor:

Since our exciting experience on the Phil Donahue show, we have received scores of letters from square dancers who saw the show and really enjoyed it. This note is a "thank you" to all of them for taking the time to tell us of their pleasure. Each letter was read with gusto — and helped us to relive one of the most exciting experiences of our lives.

Lilith and Lee Kopman

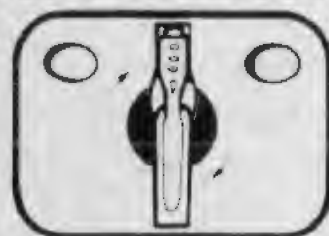
Wantagh, Long Island, New York

Dear Editor:

Your excellent magazine has been most helpful in every aspect of the square dance movement. There is, however, one point that I have never seen. I have searched throughout the Tampa Bay Area and have been unable to locate the sheer nylon tricot or the horse-hair that is sold by the yard and used to create

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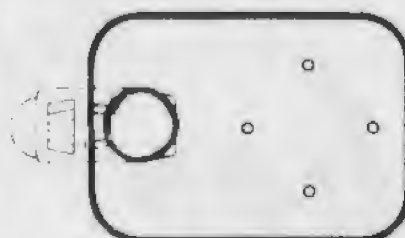
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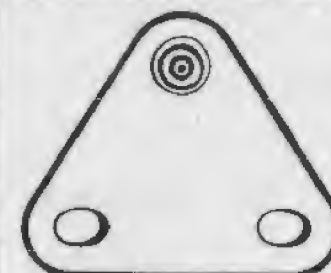
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petticoats. I am sure that many ladies would enjoy making their own petticoats if they could locate a source for these fabrics. Would anyone have a source listing?

Dorothy Renshaw
144 18th St. NW
Ruskin, Florida 33570

If any reader can help Dorothy, please drop her a note. — Editor

Dear Editor:

For several years I have enjoyed keeping

abreast of square dance developments by reading your excellent magazine. The Handbooks and Callers Textbook are especially helpful. Traditional Treasury lends support to those who believe that traditional square dancing still has a lot to offer. Although I enjoy dancing and calling in the contemporary idiom, I find that for the one-night stands staged for various groups, nothing can beat traditional square dancing done to live music. I play lead on mandolin and simply recruit fiddlers and guitarists and a local traditional



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caller as the needs arise . . . Some contemporary devotees may feel that we should be presenting "their" version of square dancing instead. I disagree. There is a place for each and mixing them should be encouraged. People like to move to the beat of a different drum occasionally and contemporary fans should be no exception.

Geoffrey Barnes

Palmerston North, New Zealand

Dear Editor:

We have recently spent a week at a square

dance resort in a session that was designed for improving the skills of graduates of less than a year. Everything was wonderful — a lovely setting, splendid accommodations, fine food, a well-planned program, excellent callers, beautiful persons to dance with — everything wonderful, except one person to spoil it for us. On the last night we were accosted by one of the better dancers (he is training to be a caller and really did not belong in this group) and he began by saying that the square did not break down only because he kept it going. That we

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were poor dancers and should quit before we drive other dancers away. This went on and on until we were so upset that we sat out the rest of the evening. Back at home we have not encountered such comments and we enjoy dancing enough that we do not plan to quit. We know that we are not tops but we are trying hard. We never miss a club dance, never sit out a tip, have served as square angels twice and we attend all the workshops. Some day we are going to be good enough dancers that we will be able to help others who

are struggling. We would appreciate reading an article that outlines a positive plan of helping and encouraging others in this period.

Name Withheld on Request

Dear Editor:

As President of the Cumberland Valley Western S/R Dance Association, we get many requests from dancers vacationing or moving. We find your Directory of great help and carry the August issue whenever we go dancing.

Pete and Betty Rawstron
Old Hickory, Tennessee

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SINGING CALLS

HONKY TONK HARDWOOD FLOORS — Thunderbird 207

Key: G Tempo: 128 Range: HD
Caller: Chuck Myers & Son LD

Synopsis: Complete call printed in Workshop.

Comment: A nice easy going tune that has a nice beat and smooth execution. The use of two voices again did not detract on this release. The figure is nothing special but easily danced. Thunderbird music is very adequate as usual. Rating: ☆☆☆

ARE YOU ON THE ROAD TO LOVIN' ME AGAIN — Prairie 1028

Key: A Tempo: 130 Range: HC Sharp
Caller: Johnnie Scott LC Sharp

Synopsis: (Break) Sides face grand spin (Alternate break) Four ladies promenade — swing partner — circle left — allemande left — home

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.

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Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Below Average, ☆☆Average, ☆☆☆Above Aver ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

do sa do — men star left — turn thru — left allemande — home swing — promenade (Figure) Heads square thru four hands — do sa do corner — swing thru — girls circulate — boys trade — boys run — bend the line — slide thru — square thru three quarters — swing corner — promenade.

Comment: Seems most companies are utilizing different voices besides the caller on releases. Some are an advantage and some distract from the call. Mainstream level on this figure. The instrumental is average but seems instrumentation lacking in some places but is certainly acceptable. Rating: ☆☆☆

I DON'T KNOW WHY — Jo Pat 105

Key: F **Tempo:** 130 **Range:** HB Flat
Caller: Bob Vinyard **LC**

Synopsis: (Break) Circle left — reverse back single file — girls step out backtrack — meet partner turn thru — allemande left — weave ring — swing — promenade (Figure) Head couples square thru four hands — corner do sa do — swing thru — spin the top — boy move up — right and left thru — star thru — square thru three hands — allemande left — promenade.

Comment: A nice revival of a tune that the dancers can sing along with. The figure is very standard. The instrumental is well played as has been the case recently with Jo Pat records. If callers do not have one of the other releases of this tune it's a good buy.

Rating: ☆☆☆☆

NOBODY'S DARLING BUT MINE —

Blue Star 2111

Key E, F & G **Tempo:** 130 **Range:** HD
Caller: Marshall Flippo **LA**

Synopsis: Complete call printed in Workshop.

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Harold
Thomas

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Danny
Thomas

Comment: This is a tune that is right down a caller's alley. An old number that has square dancing written all over it. Nothing fancy on the figure but dancers enjoyed it. Tempo and timing felt good. Key change adds to the flavor.
Rating: ☆☆☆☆

SQUARE DANCE HONEYMOON —

Bogan 1322

Key E Flat Tempo: 130 Range: HC
Caller: Tim Ploch LB Flat

Synopsis: (Break) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — curlique — follow your neighbor don't spread — boys cross run — recycle — slide thru — square thru three quarters — swing corner — promenade.

Comment: An average release instrumentally and melody wise. The use of follow your neighbor and don't spread confused dancers first time thinking caller said spread. Enough choreography was used in this release to be above average.
Rating: ☆☆☆

PRETTY BLUE EYES — Blue Star 2110

Key: F & G Tempo: 130 Range: HE
Caller: Marshall Flippo LC

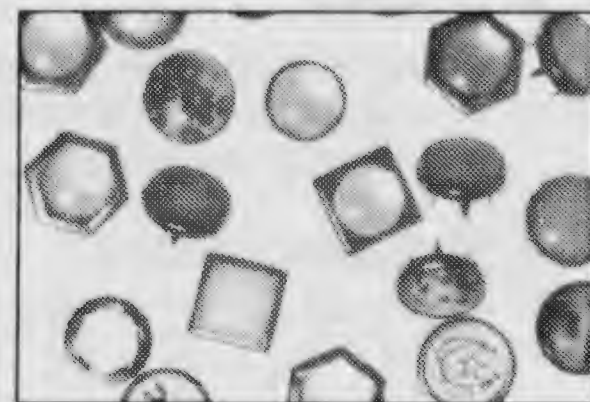
Synopsis: (Break) Four boys promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Four ladies chain three quarters — heads lead right circle four — make a line — forward up and back — star thru — do sa do — swing thru — swing thru again — swing corner — promenade.

Comment: A western type tune that all callers can handle which is the usual flair of Flip. Nothing fancy but offering a square dance feeling. Recent recordings have sounded better than some previous ones by Flip. Music is standard with figure that is nothing special but

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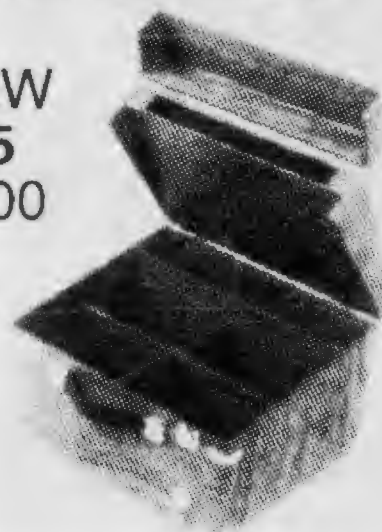


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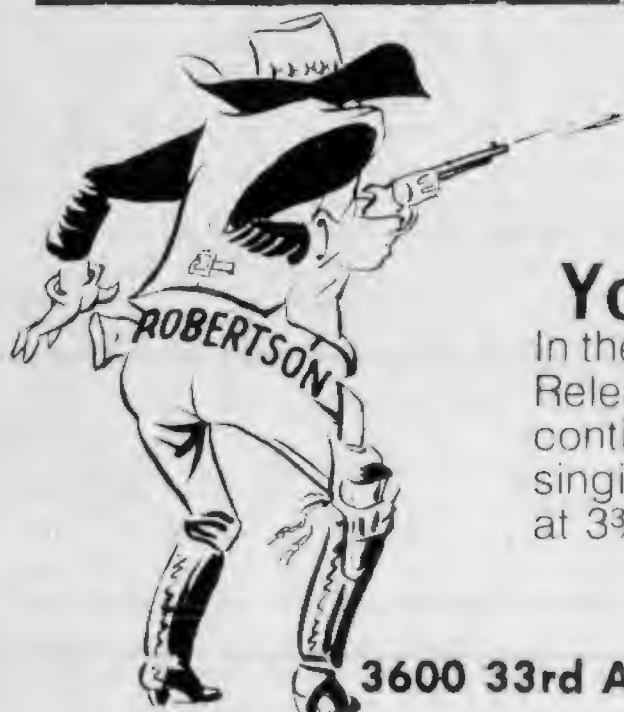
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very adequate especially in the timing. Flip even allows a key change. Rating: ☆☆☆

MY OWN KIND OF HAT — Hi-Hat 5019

**Key: E Tempo: 128 Range: HB
Caller: Ernie Kinney LB**

Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Figure) One and three square thru four hands — with sides make a right hand star — heads star left in middle — same two do sa do — curlique — scoot back — swing corner — promenade.

Comment: A nice tune to listen to however, this

reviewer doubts many callers can handle the melody line as Ernie does. Not an outstanding release as some have been on this label. Dancers had mixed emotions from good to so-so. Figure is very adequate. Rating: ☆☆☆

JELLYBEAN — Lore 1183

**Key: C Tempo: 132 Range: HE
Caller: Lee Hett LD**

Synopsis: Complete call printed in workshop.

Comment: One of Joe Lewis's old releases that sounded pretty good as a revival of this tune. Word metering is the key to making this release acceptable by callers using this. Voices

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help on the jellybean sound-off. Figure is acceptable and enjoyed by dancers.

Rating: ☆☆☆☆

LONESOME — Old Timer 1001

Key: E Tempo: 128 Range: HC Sharp

Caller: Dave Roe LD Sharp

Synopsis: (Break) Four ladies chain across — chain back — join hands circle left — men star by right — left allemande — weave ring — do sa do — promenade (Figure) One and three lead right — circle four — break make a line — go up and back — touch a quarter — all eight circulate — boys run right — right and left thru

— dive thru — centers square thru three hands — swing corner — promenade.

Comment: We welcome Old Timer back to the square dance field. Instrumental is not up to standard now being released by other companies. Figure is average and Mainstream. Tune is easy to carry and not difficult for callers.

Rating: ☆☆

I DON'T DRINK FROM THE RIVER —

Jo Pat 205

Key: F Tempo: 130

Range: HC

Caller: Joe Porritt

LC

Synopsis: (Opener) Sides face grand square —

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circle left — left allemande — promenade (Break & End) Four ladies chain three quarters — new corner left allemande — allemande thar — forward two — men back in back up star — slip clutch — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade outside halfway — lead right circle to a line — up and back — star thru — do sa do — spin chain thru — girls circulate two times — swing that man — promenade.

Comment: Better harmony between voices on this release than on some of previous company releases. Good rhythm track on instrumental. Choreographic features are fairly

standard using a spin chain thru movement. This tune could be used for callers in duets. Rating: ☆☆☆☆

CHAIN GANG OF LOVE — Lore 1184

**Key: E Flat Tempo: 130 Range: HB Flat
Caller: Trent Keith LB Flat**

Synopsis: (Break) Circle left — left allemande — do sa do own — four men star left — turn thru — left allemande — do sa do — promenade (Figure) Heads pass thru — partner trade — square thru four hands — right and left thru — veer left — ferris wheel — centers zoom — zoom again — square thru three hands —



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swing corner — promenade.

Comment: An average recording with a favorable response by the dancers on the figure. Instrumental features saxophone one time. Melody line will have to be sought out by some callers in order to carry it. Tune is not outstanding. Rating: ☆☆

IN THE SHADOWS OF LOVE — Chinook 040
Key: E Tempo: 132 Range: HG Sharp
Caller: Daryl Clendenin LC Sharp

Synopsis: Complete call printed in Workshop.
Comment: A nice tune if callers will carry melody line as Daryl does. Mainstream figure usage throughout. The use of additional voices on this release on instrumental side as well as called side is an assist on this tune. Is an easy tune to call. Rating: ☆☆☆☆

SEND ME DOWN TO TUCSON — Hi-Hat 5018
Key: G Tempo: 128 Range: HB
Caller: Ernie Kinney LB

Synopsis: (Break) Circle left — left allemande — home do sa do — men star left — turn thru — left allemande — swing own — promenade (Figure) One and three square thru four hands — corner do sa do — curlique — scoot back — walk and dodge — U turn back — pass the ocean — recycle — swing corner — left allemande — promenade.

Comment: A good commercial for Tucson, Arizona. A nice bit of choreography on this record just enough to satisfy dancers. One thing the curlique following the do sa do would make it more difficult for dancers if they executed the Hungarian swing first. Good Hi-Hat music. Rating: ☆☆☆

**ARE YOU ON THE ROAD TO LOVIN' ME
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Caller: Marv Lindner LC Sharp

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Synopsis: (Break) Circle left — walk around corner — see saw own — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru — do sa do — swing thru — boys run right — ferris wheel — pass thru — **pass the ocean — linear cycle — swing — promenade home (or from **) pass the ocean — recycle — sweep one quarter more — swing — promenade.

Comment: An adequate recording using linear cycle and a ferris wheel in the choreography. Linear cycle maybe rushed a little for some but this is dancer capabilities. Callers can handle the tune and should offer no problems. One of the better efforts by Marv. Rating: ☆☆☆☆

FLIP

NORTH STAR QUADRILLE — Grenn 16009

**Key: A Flat Tempo: 120 Range: HB Flat
Caller: Bob Howell LB Flat**

Comment: A good release that can be used by many different levels of dances. This reviewer feels the title is misleading because it is not a quadrille in the sense we consider a quadrille. The dance is called rather than being prompted ahead of the phrase. The tempo is slowed with the intent purpose of a relaxed feeling. The success will be determined by its usage including programming for special groups. It's a change of pace. Rating: ☆☆☆

HOEDOWNS

BUCK SNORT — Thunderbird 520

**Key: A Tempo: 130
Music: The Thunderbirds**

**TULSA ON SATURDAY NIGHT — Flip side to
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**Key: G Tempo: 130
Music: The Thunderbirds**

Comment: A good pair of traditional hoedowns.

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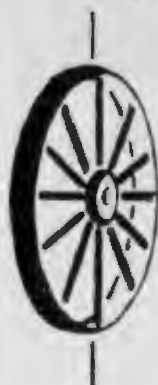
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- 155 **Take Me Out to the Ballgame** by Gene Trimmer
- 154 **Hello Love** by Hank Hanke

- 153 **I Remember** round by Dave Fleck
- 152 **Sugar Blues** by Al Brundage
- 151 **Ain't She Sweet** by Al Brundage
- 150 **Calahan** round by Bud Parrott
- 149 **Somebody Loves You** round by Merle Davis
- 148 **Merry Oldsmobile** by Gene Trimmer

Well played and rhythmically very adequate. The piano and banjo are exceptionally good. Callers will have to like a hoedown with piano lead to enjoy. A good buy for the caller's case. Rating: ☆☆☆☆

GOOD BAD UGLY — Prairie 2006

Key: A Minor

Music: Western Swingers

Tempo: 132

FOGGY — Flip side to Good Bad Ugly

Key: G

Music: Western Swingers

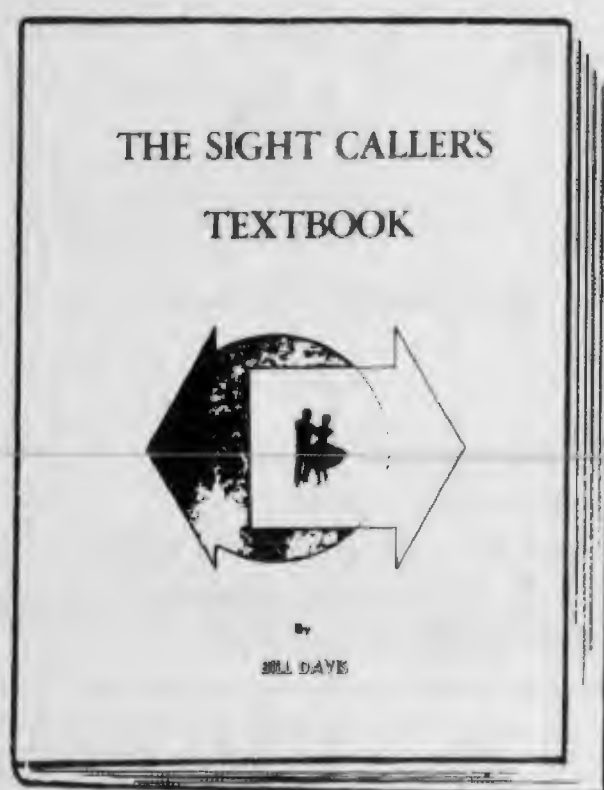
Tempo: 132

Comment: At least a different sound in hoe-

downs that each caller will have to judge on his own. Rhythm change may be disturbing to some on "Good Bad Ugly." "Foggy" is fairly standard with good banjo and guitar leads. This reviewer leans towards the "Foggy" number with good banjo. Rating: ☆☆☆

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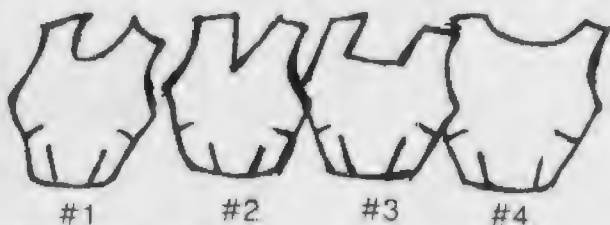
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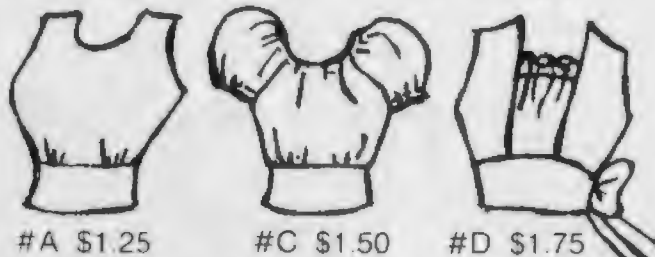
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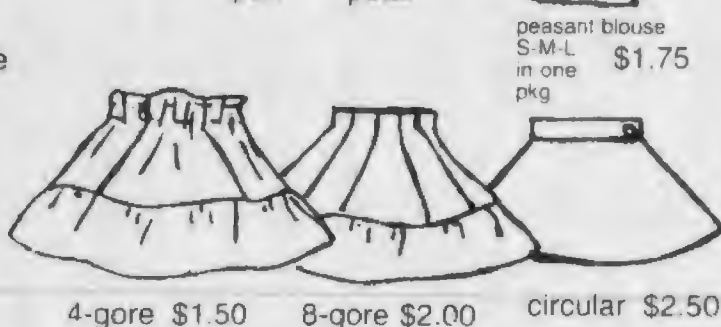


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SQUARE DANCE DATE BOOK



Oct. 3-4 — Magnolia Swingers 9th Annual
Festival, Buena Vista Hotel, Biloxi, MS —
PO Box 712, Biloxi, MS 39533

Oct. 3-4 — Ocean City Fun Weekend, Con-
vention Hall, Ocean City, MD

Oct. 3-5 — 20th Annual Oktoberfest, Mary E.
Sawyer Auditorium, La Crosse, WI — PO
Box 1501, La Crosse, WI 54601

Oct. 4 — Lift Lock 25th Anniversary Dance,
Peterborough, Ontario — 109 Arthur Ave.,
Peterborough, Ontario K9J 5X7

Oct. 4 — Annual Festival, Lake Charles Civic
Center, Lake Charles, LA

Oct. 4 — Big Country Hoedown, Friendship
Hall, Montrose, CO

Oct. 9-11 — 5th Annual Black Gold Festival,
New Hazard High School, Hazard, KY —
1600 East M St., Hazard, KY 41701 (606)
436-2478

Oct. 10-11 — Goober Gamboleers Annual
Peanut Festival, Dothan, AL

Oct. 10-11 — 25th Annual Chattanooga
Choo-Choo, Memorial Auditorium,
Chattanooga, TN — Rt. 4, Box 70,
Ringgold, GA 30736

Oct. 10-12 — Elizabethtown Annual Festival,
(please turn to page 78)



Rainbow Records Current Releases:

Rain 101 Robinhood by Zoy Hann

Rain 102 Della and the Dealer by Zoy Hann

Rain 201 Missing You by Curtis Byars

Rain 301 Over the Rainbow by Kirby Humble

Rain 401 Leavin' Louisiana by Gary Weston

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Rain 203 Back to Back

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(AN ADVERTISEMENT)

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HERE'S A NEW SERVICE to help those of you who are planning your coming year's program around guest callers from other areas. Starting with our November issue, a special classified listing service is available for callers. You will want to write directly to each caller, getting specifics concerning dates of availability, fees, etc.

RATES: A one time listing in this column is \$20.00 which includes a \$5.00 charge for reproducing a photograph. A six month rate drops down to \$15.00 per month after the initial set-up is paid for, so six months, paid in advance, is \$95.00. Callers wishing to sign up for a year may do this for \$175.00, paid in advance. Listings are limited to four lines as shown.

The deadline for a listing is normally two months prior to the date of publication. For an initial run in our anniversary November issue, a limited number of listings that reach us by September 10 can be accepted.

Be sure to type or print your copy just as it is to appear. Photographs should be clear, black and white glossy, head and shoulder shots. Pictures should be of one individual only.



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TROY RAY, 8725 Copper Canyon
Road, Ft. Worth, TX 76180
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JERRY SCHATZER, 1021 N. Crescent
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Reseda, CA 91335
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Have You sent in Your Questionnaire?

It takes the combined viewpoints of many square dancers to come up with some valid directions for square dancing's future. Why not send us your 2¢ worth by filling out your questionnaire and sending it in right away. You may duplicate this form to share with your fellow dancers. There's still time for your feelings to be counted — but, don't wait!



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TB 210 **Don't Ask Me for Tomorrow** by Bob Shiver
TB 211 **Time We Talked Things Over** by Tommy

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24th Annual Jubilee, Santa Clara City Fair-
grounds, San Jose, CA
Oct. 11 — 12th Annual Fall Festival, Brashear
High School, Pittsburgh, PA — 205
Wadsworth Dr., Glenshaw, PA 15116
Oct. 11 — Annual Fall Festival, Della Ruth
Herron Elementary School, Mountain
Home, AR
Oct. 11-12 — 14th Annual S/D Round Up,

South Gate Auditorium, South Gate, CA
Oct. 12 — 15th Annual Fall R/D Workshop,
Murat Temple, Indianapolis, IN — RR 2,
Box 322, Alexandria, IN 46001 (317) 378-
0085
Oct. 17-18 — Fall Festival, Springs Park,
Lancaster, SC
Oct. 17-18 — Fall Fun Fest, Lakeland Civic
Center, Lakeland, FL
Oct. 17-18 — 31st Annual Arkansas State
Festival, Pine Bluff Convention Center,
Pine Bluff, AR — 7016 Flintrock, North

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 RR-142 IT'S ALRIGHT WITH ME by Wade
 RR-143 HELLO BLUES by Bob
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 Oct. 18 — 4th Annual Turkey Trot Dance,
 Marion County Community Building,
 Summit, AR
 Oct. 24-25 — 2nd Annual Single-Rama,
 Happy Dolphin Inn, St. Petersburg, FL
 Oct. 24-25 — 8th Annual Autumn Leaves Fall

Festival, Natural Bridge, Lexington, VA
 Oct. 24-25 — 20th Annual North Texas S/R/D
 Association Round-Up, Tarrant County
 Convention Center, Ft. Worth, TX
 Oct. 24-26 — 24th Annual Hoosier S/D Festi-
 val, Evansville, IN
 Oct. 24-26 — Festival of Rounds, Lehigh Re-
 sort, Lehigh, FL — 1106 Lucas St., Lees-
 burg, FL 32748
 Oct. 24-26 — Fall Festival, East Hill Farm,
 Troy, NH — 229 York St., Canton, MA
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Oct. 31-Nov. 1 — 1st Saskatchewan S/R/D
Jamboree, Centennial Auditorium, Saska-

toon, Saskatchewan
Oct. 31-Nov. 1 — 9th Annual Pumpkin Festi-
val, Owatonna Jr. Hi, Owatonna, MN
Oct. 31-Nov. 1 — 20th Michigan S/R/D Con-
vention, Civic Center, Grand Rapids, MI
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Camping World, Kissimmee, FL — PO
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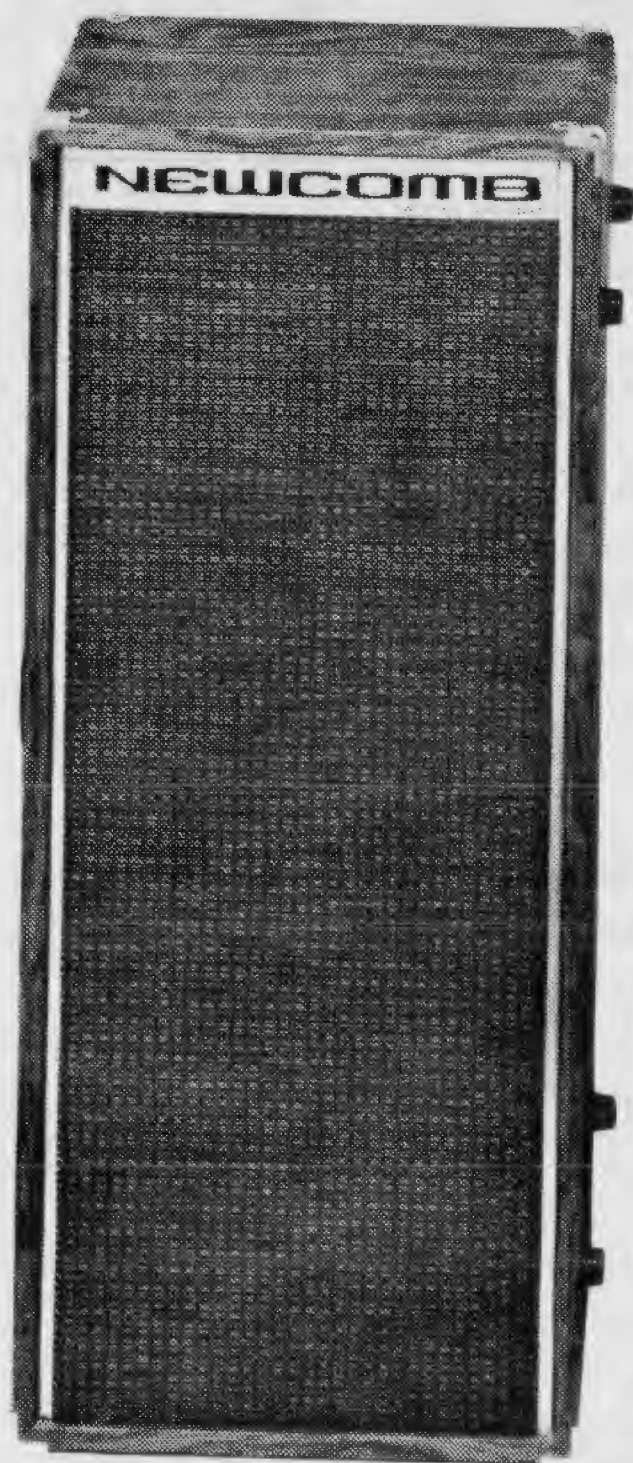
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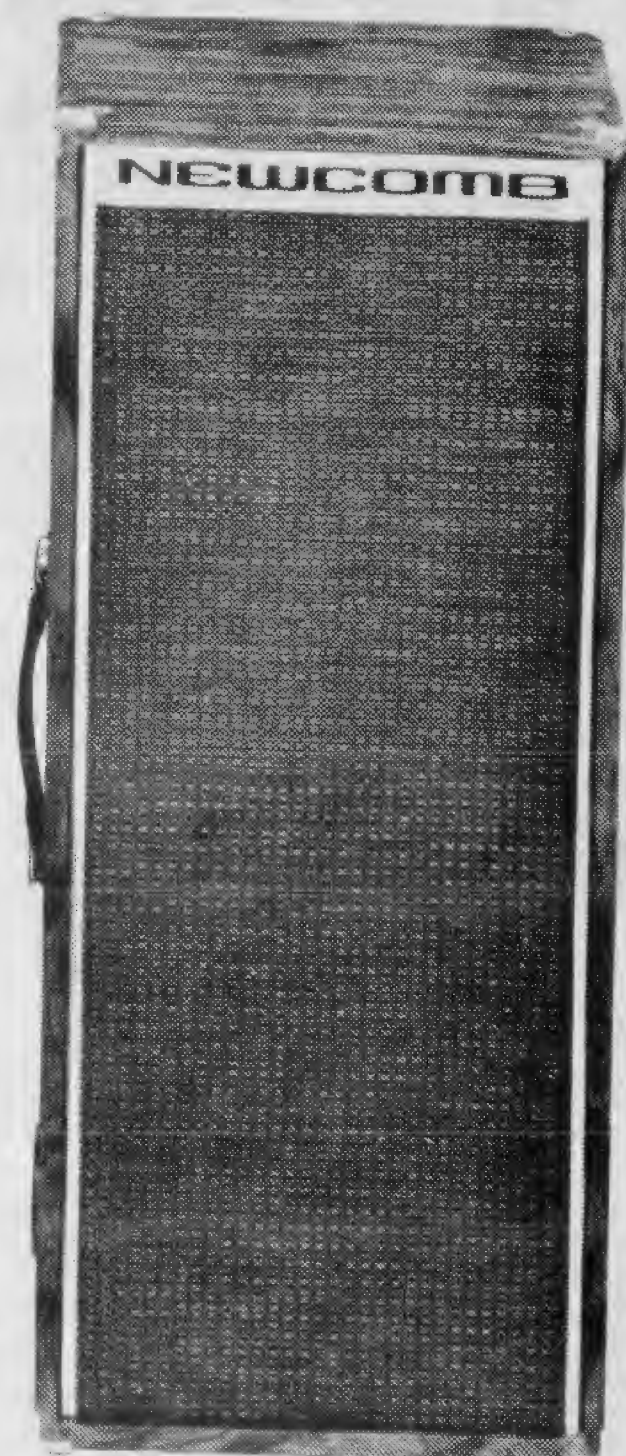


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Inn Kingston, Ontario — 578 Pleasant Park
Rd., Ottawa, Ontario K1H 5N1
Nov. 7-9 — Fall Jubilee, Boise, ID — 255
Alturas Dr., Mountain Home, ID 83647
Nov. 7-9 — Colorado R/D Association Festi-
val, Denver, CO — 10975 E. Berry Ave.,
Englewood, CO 80111 (303) 779-0820
Nov. 8 — South Dakota Fall Festival, Water-
town, SD
Nov. 21-22 — 18th Annual Mid-South S/R/D
Festival, Cook Convention Center, Mem-
phis, TN — 4545 Parkwood, Memphis, TN
38128
Nov. 21-22 — 16th Annual Roanoke Valley
S/D Festival, Natural Bridge, VA — 4136
Chesterton St. S.W., Roanoke, VA 24018
Nov. 21-22 — Turkey Strut, Gatlinburg Audi-
torium, Gatlinburg, TN — 280 Overlook
Rd., Asheville, NC 28803 (704) 684-8313
Nov. 21-23 — Sagebrush Festival, Willis Jr.
High School, Chandler, AZ
Nov. 21-23 — Turkey Trot, Lehigh Acres, FL
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(AS I SEE IT, continued from page 8)

or a festival. From the time we arrived in an area until it was time to depart for the next destination, we were dined and partied until we sometimes longed for a few minutes of peace and privacy. Few, if any of us, who did travel calling in those days ever saw the inside of a hotel. Usually we were the guest of the president of the hosting group, or if we were to stay in an area several days, we would be shuttled from one home to another.

It was a wonderful time to be in square

dancing and we always felt there was something very "special" about being a traveling caller. Things have changed mightily in the last 30 years. Where back in the early fifties, there were only a handful of us who made the various circuits, today there are literally hundreds of excellent itinerant callers. From our interviews with a number of today's traveling troubadours, we have tried to capture on the following pages the feelings, questions and the concerns that confront the caller as well as those who sponsor these visitors.

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(**PRO AND CON**, continued from page 18)
ated by callers? There must be plus points on both sides of this coin. Watch and see.

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These are just samples of some Pro and Con subjects we'll be hitting starting next month.

NATIONAL CONVENTION FACTS

Baltimore, Maryland, has been announced as the 1984 site of the National Square Dance Convention, with Peter and Jennie Zukaukas as General Chairmen. Following Seattle in 1981, Detroit will host the event in 1982 while Louisville will be the 1983 location.

Chuck and Margie Teeple of Kansas City have been reelected as chairmen of the 1980-81 National Executive Committee, with Steve and Dorothy Musial, Philadelphia, as vice-chairmen; Floyd and Clare Lively, Indi-

anapolis, secretaries; Pete and Esther Hughes, Oklahoma, treasurers; and Howard and Peggy Thornton, Oklahoma, as directors of information.

Attendance figures, bid procedures and convention policies are available from all members of the Executive Committee.

HERB EGENDER CALLING DATES

On a calling assignment last August, Herb Egender's car was broken into. Not only did he lose his PA equipment but also his datebook with all his square and round dance commitments. Anyone who has contracted for Herb's services is urged to contact him to reconfirm the date. Write Herb at 2928 South Parker Court, Aurora, CO 80014.

TRAILER LIFE FEATURES S/D

Having started with the May issue of Trailer Life Magazine, columnist Harriett Miles has a bi-monthly feature entitled "Square Talk." Thus square dancing is promoted in one more avenue. Harriet says, "If anyone likes what I write, tell them to let the editor know. If they don't like it, write me."



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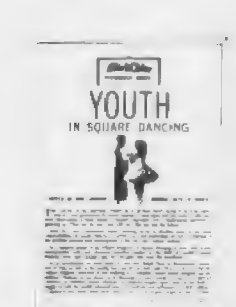
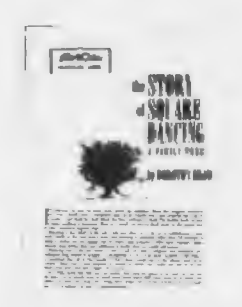
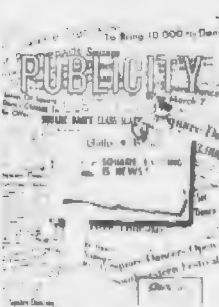
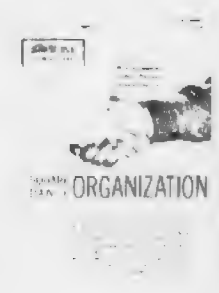
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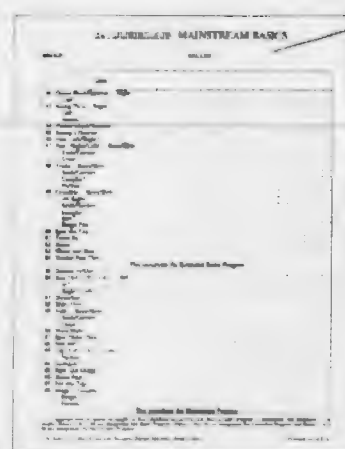
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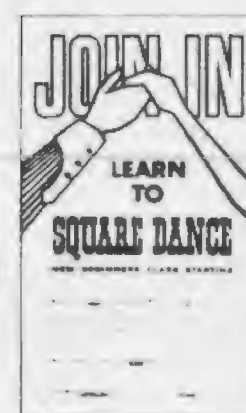
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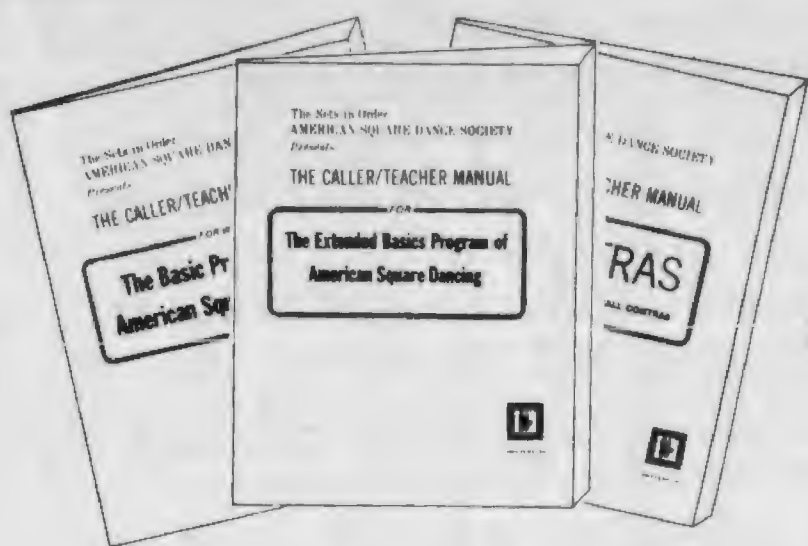


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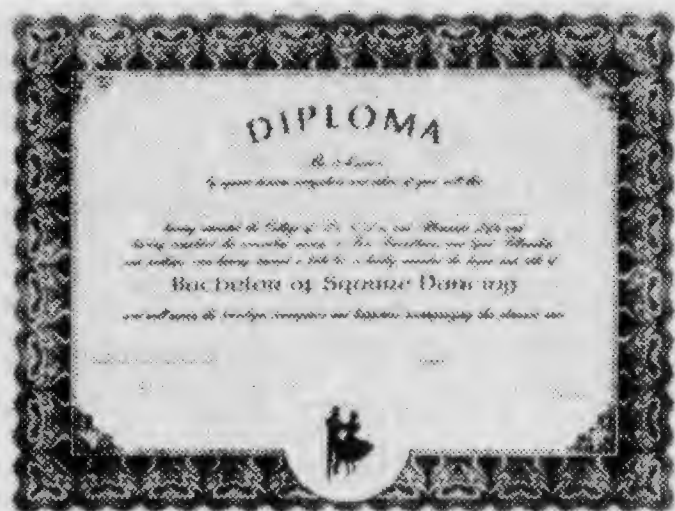
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GRUNDEEN CARTOONS

Please note that we are happy to have you occasionally reprint a Frank Grunden cartoon from our magazine. They are copyrighted, so please be sure to credit him as well as SQUARE DANCING Magazine, the official publication of The Sets in Order American Square Dance Society. Thank you.

A UNIQUE CALLER SPONSORSHIP

For a single club to sponsor a professional caller for a weekend may not be newsworthy, but when that club is 8,000 to 10,000 miles away and the travel expenses involved are greater than \$2,000.00, then possibly it is of special interest. This is what faces the Cathedral Squares of Christchurch, New Zealand. For a number of years, Art and Blanche Shepherd, club leaders, have planned such a project and it came to fruition in 1978 when the club sponsored Dave Taylor to call in Auckland and Christchurch.

From these beginnings, an International Festival has burst forth over the Labour Day Weekend, being the fourth Monday of October in New Zealand. The "first" International will feature Bob Van Antwerp in 1981; Dick Houlton will be featured in 1982. For the first two events, the Shepherds and other New Zealand round dance tutors will handle the rounds. Beginning in 1983, they plan to include a touring professional round dance couple as well as a professional caller.

The Cathedral Squares invite square dancers everywhere to join them in New Zealand in October, which is lovely spring weather "down under." For information contact Art and Blanche Shepherd, PO Box 15045, Christchurch 6, New Zealand.

DANCES BENEFIT CHARITY

Recent square dances held in South Carolina, Washington, D.C., Florida, Pennsylvania, Texas and California helped raise almost \$10,600 for the Arthritis Foundation.

A memorial dance held last January in Ernie Dempster's name raised more than \$5,300 toward equipping two rooms at the Trenton Memorial Hospital Cancer Clinic. Ernie had decided to provide such a dance prior to his death, and the clubs in the area took over the project most successfully with almost 1,000 dancers attending from all parts of Ontario, Canada.

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fashion feature



A most attractive coat for winter weather is modeled by its designer, Vera Jean Housley. A blue-gray, soft wool and camel hair fabric was used. The coat has roomy raglan sleeves and a fitted bodice and waist. The skirt was designed to fall nicely over the fullest of dresses and petticoats. Side seam pockets carry necessities; a matching belt buckle and buttons add additional flair. The coat is lined with a durable, warm lining. Vera Jean says that three different patterns and a bit of creativity were required to make the coat. A real winner!

FASHIONS

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Prices Subject to Change

CLOUD
9

PETTICOATS

CLOUD NINE — Nylon Sheer Organza

The Bouffant everyone has been waiting for — it is wonderfully comfortable to wear! Light and airy — brilliant theatrical colors — any size.

40 yd sweep . . . \$34.50
70 yd sweep . . . \$45.95

50 yd sweep . . . \$37.95
80 yd sweep . . . \$51.95

60 yd sweep . . . \$39.95
100 yd sweep . . . \$65.95

Solid Colors

| | | | | | | | |
|-------------|--------|----------|---------|------------|---------------|---------------|-------------|
| White | Lime | Beige | Maize | Brown | Mint Green | Fluor. Lime | Kelly Green |
| Apple Green | Peach | Black | Peacock | Candy Pink | Pink | Fluor. Orange | Lilac |
| Aqua | Royal | Blue | Yellow | Cerise | Orange | Fuchsia | Navy |
| Gold | Purple | Hot Pink | Red | Ivory | Fluor. Cerise | | |

NEW DC-9 (ABOVE THE CLOUDS)

Double Layer Petticoats — two layers of nylon organza proportioned to please the most discriminating dancer!!

| | | |
|---------------------------|---------------------------|----------------------------|
| 40 yd sweep . . . \$36.95 | 50 yd sweep . . . \$39.95 | 60 yd sweep . . . \$44.95 |
| 70 yd sweep . . . \$49.95 | 80 yd sweep . . . \$55.95 | 100 yd sweep . . . \$71.95 |

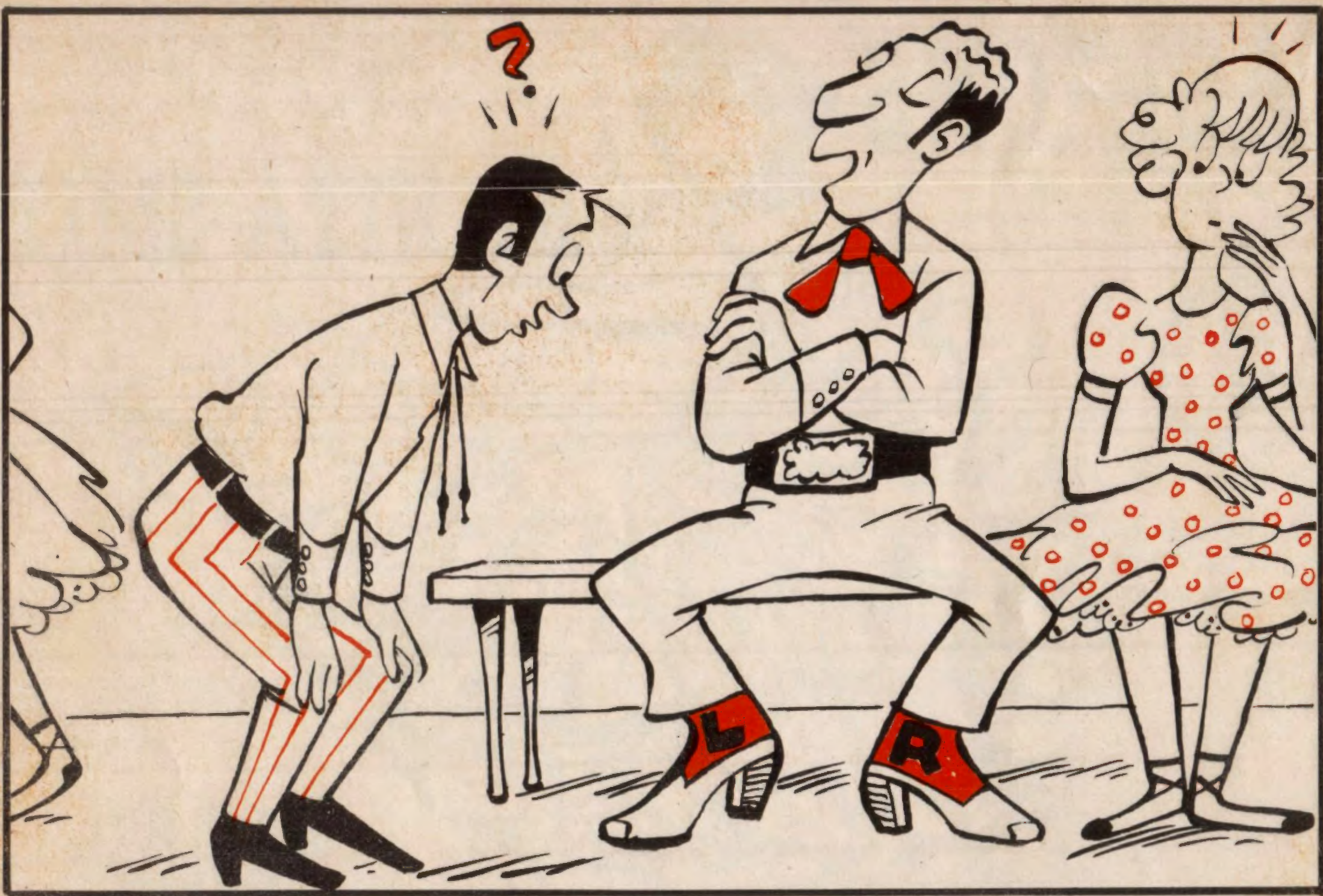
Available in all of the above colors listed.

PARTY PETTICOATS OF NYLON MARQUISETTE

Colors: White, Black, Red, Navy, Purple, Pink, Lilac, Coral, Orange, Br. Yellow, Kelly Green, Brown, Lt. Blue, Royal Blue, Shocking Pink, Yellow Gold, Lime Green, Mint Green, Turquoise

30 yd sweep . . . \$18.95 35 yd sweep . . . \$21.95 50 yd sweep . . . \$25.95 75 yd sweep . . . \$38.95 100 yd sweep . . . \$45.95

Handling charge on all petticoats — \$2.00 (covers insurance, mailing, etc.)



"They ARE on the correct feet – my name happens to be Lem Richards."

The BEST SQUARE SHOE in All America At This Price

COMPARE AND
YOU'LL AGREE

\$35⁰⁰



Widths A-B-C-D-E-EE-EEE
Sizes 6-12
Colors — Black or Brown
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